

---

# ANTIQUES

---

A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

---

Volume XVI

JULY, 1929

Number I

---

## The Editor's Attic

### *The Cover*

No particular significance attaches to this month's Cover design. It is, however, a direct transcript from the painted glass panel of an old mirror, and fairly well illustrates the effective color and composition which anonymous decorators of earlier days were frequently able to achieve. The mirror, whereof this panel was once the chief embellishment, must long have hung in undisturbed serenity upon the wall of some country dwelling — long enough, at any rate, to overcome the suspicions of those naturally irascible and unfriendly insects known as potter wasps. For, to the back of the panel, still clings one of those adobe community dwellings which these industrious wasps have a way of building in secure and unfrequented spots, where they may be reasonably sure of rearing their families in quietude, and according to tribal traditions uncontaminated by modern custom. This tenement has long since been deserted by its winged residents, but its walls still stand, and its open doors invite. The Attic contemplates draping a *To let* sign over these gaping portals, thereby, perhaps, luring new occupants to lend life and movement to the somnolent rural scene on the outward side of the partition.

### *Anent the Chinese Washingtons*

SINCE the February \* publishing of some notes on the Chinese glass painted replicas of Stuart's portrait of Washington, the Attic has received further communications on that topic. Roger N. Armstrong of Buffalo writes that his mother is the owner of yet another of these portraits, which came to her by inheritance from her father, General William F. Rogers, likewise of Buffalo, whose father, before him, was Collector of the Port of Philadelphia during the early eighteen hundreds. The tradition passed on with the picture is to the effect that this and other Chinese delineations of Washington were derived from a copy made by Sully from the Stuart original, and that they were all brought to this country by packet ships, plying between Philadelphia and Canton, in the tea trade. It was from the

\* See ANTIQUES, Vol. XV, p. 109.

captain of one of these vessels that the senior Rogers procured the painting now in possession of his granddaughter.

Gustavus A. Eisen, often quoted by ANTIQUES, who is now engaged in a study of Washington portraits, writes as follows concerning these Chinese examples:

Those you reproduce were first painted on some easily soluble surface such as paper or gelatine and then transferred to the glass. . . . But the exact manner of the technique is not known and it would be worth while for someone to try to find out.

This is indeed a new idea. If Mr. Eisen is correct in his supposition, we shall have to revise one of our pet notions, and admit that the process of transfer printing, long assumed to have been invented in England, was, like many another European art, a borrowing from the Orient; and that the intermediate step between the Chinese method and the one so successfully practiced by Messrs. Sadler and Green of Liverpool is discoverable in that popular pastime of the eighteenth century, the transfer of engravings to glass and their subsequent painting-in by hand.

### *A Return to Rum*

VARIOUS friends of the Attic have taken exception to the suggestion in the January number \* that the word *rum* may have been derived from the name of the drinking glass known as a *rummer*.

The Attic, however, still holds its ground on that subject. C. Friedrich, in his work *Die Altdeutschen Gläser*, observes that, in the Middle Ages, or shortly thereafter, it was customary for mid-Continental glass blowers to melt and re-work fragments of antique Roman glass. The resultant ware was known as *Romanum vitrum*, or *Romarium vitrum*. These terms, in due course, became shortened to *Romarii*, which then became *Römer*, and its English equivalent *rummer*.

It is of no particular moment that, on the Continent, the opulent receptacles of contentment bearing this name were ordinarily filled with white wine. In England they were more likely to serve for the dispensing of sturdier fluids, to which, eventually, the generic term of *rum*, the content of

\* See ANTIQUES, Vol. XV, p. 26.



Fig. 1 (left) — BRONZE AND GILT VASE CONVERTED TO LAMP USE

A massive and dignified lighting fixture for a formal room.

Fig. 2 (below) — BRONZE LAMP WITH PRISMS (first third of nineteenth century)

One of a mantel garniture — which usually consisted of two or three pieces.

Fig. 3 (right) — TALL BRONZE HALL LAMP (c. 1825)

The opportunity to impart the aspect of a Classic urn to the oil reservoir of such lamps was never missed by designers of the period



the rummer, was applied. As to just when or how this term lost its generic significance and became primarily associated with the spirit of the sugar cane, no one can say. It may have been in the sixteenth century, or the seventeenth — whichever was the period when European pioneers in the new Eden of the western isles found an indigenous panacea for nostalgic pangs and christened it with a warmly familiar title.

### *The Lamps of Empire*

THE finding of lamps which possess some flavor of earlier decorative fashions is fraught with no little difficulty. Until the close of the eighteenth century, our ancestors depended largely on candles for the illumination of formal apartments. Such lamps as they employed were usually tiny affairs for burning whale oil or grease. Survivors of these types are, of course, quite unsuitable for use in the modern drawing-room furnished with the fine mahogany or walnut of Colonial days. For such an apartment, indeed, the most pleasing, as well as available, lamp base is a Chinese *famille rose* jar whose form and decoration tally with eighteenth-century Oriental modes.

The invention of the Argand burner, at the close of the eighteenth century, materially increased the illuminating power of fluid lamps, and thus paved the way for a more

imposing decorative treatment of these devices than had hitherto been considered either possible or worth while. Progress in this direction was, no doubt, hastened by the advent of the Empire style, with its insistence upon general massiveness of furniture forms and its predilection for ornamental bronze.

Hence, during the first quarter of the nineteenth century, a good many very handsome lighting fixtures for use in hallways, on

mantel shelves, and on library tables were produced. In the main, they were equipped with glass globes, and were frequently draped with crystal prisms. Perhaps a little large in scale and heavy in detail to harmonize with the fragile furniture of the Hepplewhite and early Sheraton periods, they take their place satisfactorily with the more robust creations of Chippendale in his Classic moments, and of those early nineteenth-century designers, like Hope and Smith, who sought to retrieve in their furniture the vanished pomp of ancient empires.

Two of the lamps here pictured — one probably intended for hall illumination, the other for the embellishment of a marble mantel — well exemplify the patterns of their time. The third, whose actual date of making is less certain, demonstrates how happily a parcel-gilt bronze urn may be transformed into a lighting fixture. The Attic acknowledges the courtesy of Mrs. Ernest L. Rueter of Brookline, Massachusetts, for permission to photograph these pieces.







Fig. 4 — WHITE SILHOUETTE LANDSCAPES (probably Alsatian, of the early nineteenth century)

Fastened, by the lower edge only, against a blue background, and thus producing a shadow play almost theatrical in its effect. Size of each picture: 6 by 5 inches.

### *White Shadows of Alsace*

SOMETHING a little different in the way of silhouettes is to be found in the accompanying illustrations of a pair of Alsatian cut-out landscapes. Executed in white paper and attached only along the lower edges, both compositions cast fairly heavy shadows against backgrounds of bright blue. The resultant effect is strikingly — almost theatrically — vivid. One has but to glance at a book on German silhouettes, to perceive that Teutonic scissormen were fond of producing quite elaborate and complicated arrangements representing animals and human beings in the midst of copious arboreal surroundings. The majority of these feats of dexterity were, however, performed with black paper, which was subsequently plastered on a strongly contrasting surface of white. The blonde and blue specimens here shown are, therefore, unusual; and, like the few others of their type in which the accustomed ordering of tones is reversed, they exercise an exotic charm unshared by profiles of more sombre hue.

### *Rhode Island in California*

A PHOTOGRAPH of two interesting pieces of early Rhode Island silver has come to the Attic from George S. Carr of San Diego, California. One of these pieces is a tankard whose twice repeated

touch mark — a heart enclosing the initials S. V. above a cross — reveals the authorship of that renowned silversmith, Samuel Vernon of Newport (1683-1737). According to a contemporary inscription on its base, this silver token of good fellowship was presented, in 1714, by Job Almy — son of Governor Almy, of Rhode Island — to Robert and Hannah Carr. This Robert Carr, by the way, in his turn was grandson of Almy's successor as Governor of the Plantation.

But to return to the tankard. It is a handsome vessel, whose flat-topped, serrate-fronted lid just escapes the double-dome form. Its elaborate thumbpiece, cast in the shape of two dolphins supporting a mask was, according to C. Louise Avery's *American Silver of the Seventeenth and Eighteenth Centuries*, employed not only by Vernon but by a small number of other New England silversmiths — Winslow, Dixwell, Hurst, Hiller, and Millner. The spiral wire about the base is the Newport craftsman's tribute of admiration to his New York contemporaries. The initials <sup>L</sup>CH engraved on the handle may be those of the members of the Lyndon family who were related to the Carrs.

Since it left its maker's shop, and until it recently came to rest in a California home, this fine tankard has passed through the hands of nine generations of the Carr family, and has, apparently, known yet other ownership along the way. Nevertheless, by



Fig. 5 — TANKARD BY SAMUEL VERNON OF NEWPORT; SPOON BY JOHN GIBBS OF PROVIDENCE

some miracle, it has escaped the mutilations which temperate folk inflicted upon so many of its kind by the addition of coffee spouts and other incredible excrescences. Today it stands intact, precisely as it stood more than two centuries ago in the dwelling of Robert and Hannah Carr of Newport.

The spoon pictured beside the tankard is typical of the bright-cut work of the closing decades of the eighteenth century. The initials at the top of its handle are those of Nicholas Campbell, a participant in the Boston Tea Party and a member of the Rhode Island regiment in which Robert Carr served as captain. Probably one of a set of six or twelve, the piece carries the numeral 4 just below its owner's initials. Like its tall tankard companion, it is of Rhode Island workmanship, as the mark of John Gibbs of Providence attests.

These two choice specimens of silver, together with two Lowestoft bowls — one emblazoned with the arms of New York State, curiously framing a family monogram — are but further evidence in support of the Attic's long-standing contention that many vagrant souvenirs of rare early American craftsmanship and early American culture are yet to be found and identified in parts of the Union widely removed from the settlements of Colonial days.

### *Delicacy in Maple*

THE maple highboy, illustrated by courtesy of its owner, Mrs. Harry B. Davis of Plymouth, Massachusetts, is an



Fig. 6 — MAPLE HIGHBOY (1725-1750)

unusual example of its kind. However popular maple may have been as a cabinet wood in early New England, it was but infrequently employed in such elaborate and carefully finished pieces of furniture as we here encounter, with its bonnet top, its fluted pilasters surmounted by delicate finials, and its ingratiatingly modeled legs. Likewise, its upper middle drawer, flanked by two curved drawers, represents a far from common practice.

At only one point did the maker of this piece lose control of his design; namely, in turning the curves of his cornice. Feeling, no doubt, constrained to make the line of this heavy molding follow that of the drawer below it, he so far extended the second member of his scroll as to overbalance the first, or anchoring, member. The result is not altogether happy, partly because it produces a slight ungainliness in the cornice itself, and partly because it involves an undue exposure of empty pediment above the drawers. However, this is to be reckoned as but a minor consideration in judging a specimen of furniture whose general proportions

are so exceptionally pleasing, and whose details are wrought with such rare precision and refinement.

### *The New Index*

THE index for Volume XV of ANTIQUES is now ready for distribution and will be forwarded to those who ask for it. Prompt action, however, is urged, since the available quantity of indices is limited.



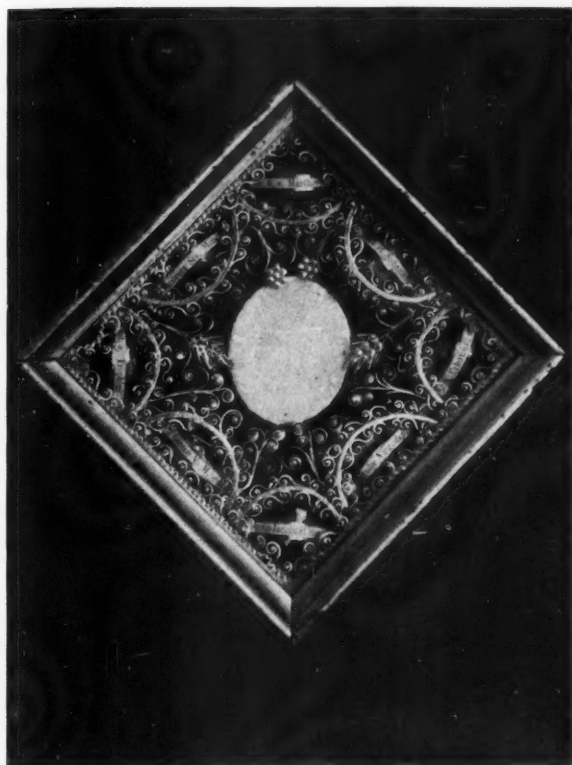


Fig. 1 — SPANISH PAPER FILIGREE (late seventeenth century)  
Gilt rolled parchment enclosing a white wax monastic seal.  
From the Sir Gerald Ryan collection

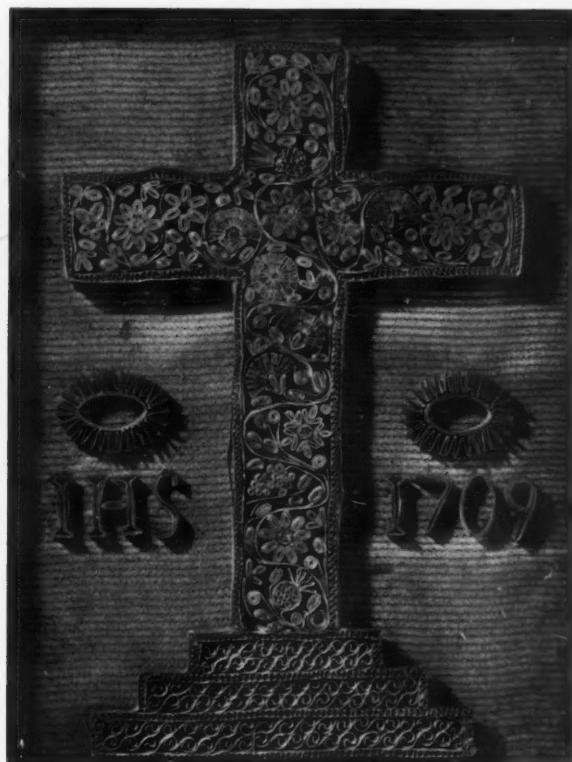


Fig. 2 — PAPER FILIGREE CROSS (dated 1709)  
Steps filled with gilt paper scrolling; the cross, with colored flowers, gilt on the edges.  
From the collection of Mrs. Layton

## Rolled Paper Work

By GUY CADOGAN ROTHERY

WE occasionally meet with quaint pictures framed in tiny spirals of paper or vellum placed on edge and closely compacted together. More frequently we encounter the same method employed in the decoration of tea caddies, workboxes; and, less frequently, of items of furniture. In a few instances such pieces are dated; whilst, in others, an armorial blazoning reveals their approximate age. As for origin, a given specimen may have come from any one of several European countries; it is not always easy to determine which one. The extreme fragility of these pictures, in the nature of things, renders

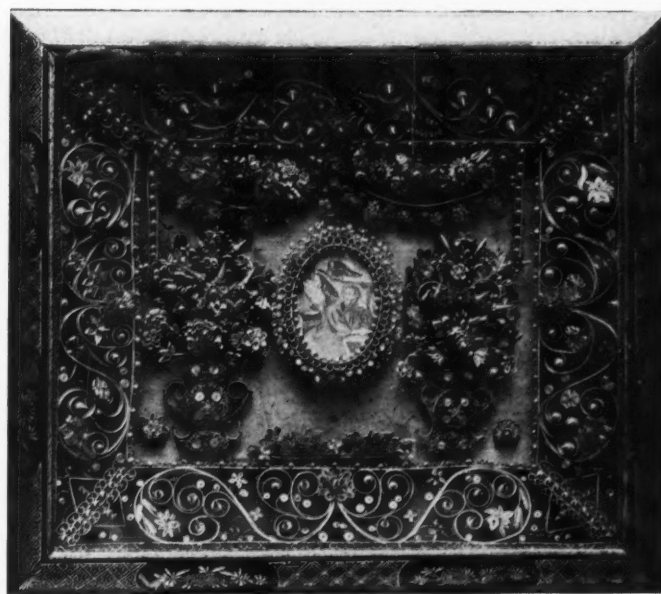


Fig. 3 — PAINTED MEDALLION WITH PAPER FILIGREE FRAMING (seventeenth century)  
An elaborate example of Italian workmanship, in which the outer border of paper scrolls simulates a design in wrought iron. The medallion represents Saint John the Evangelist. From the Sir Gerald Ryan collection

really old examples extremely scarce, though English work of the kind belonging to the eighteenth century and the early years of the nineteenth is not infrequently discoverable.

By reason of its appearance, such work was known as "filigree," or "mosaic," terms that are significant. Mention of filigree occurs in the correspondence of Mrs. Delany (1700-1788). Indeed this fair friend of Dean Swift is credited with the invention of "flower mosaic," though its revival is the utmost that can be allowed her. Again, *The New Ladies' Magazine* for 1786 contains an illustrated account of this mosaic technique, which it describes as

500747



Fig. 4—HERALDIC PAPER FILIGREE (late seventeenth century)  
Of Continental origin.  
From the Sir Gerald Ryan collection



Fig. 5—HERALDIC PAPER FILIGREE (late seventeenth century)  
English: arms of Cooke impaling Osborne.  
From the Sir Gerald Ryan collection

specially fitted for amateurs. And that the art long persisted as a society pastime, we have evidence in other records of the period.

For example, we know that a certain Charles Elliott, purveyor to royalty, furnished several ounces of filigree paper to Princess Elizabeth, the artist daughter of George III. She it was who painted a series of pictures under the title of *The Birth and Triumph of Cupid*, in 1795, and another called *The Power and Progress of Genius*, published by her for charity, in Hanover, in 1834. Then, in Jane Austen's *Sense and Sensibility* (1811), we find Elinor Dashwood offering to "roll the papers" for Lucy Steele, who was constructing a "filigree basket." Soon after that, however, paper rolling suffered a swift eclipse—to enjoy a brief return of popularity at the beginning of the present century under the auspices of Miss Catherine J. Frere of Chelsea.

But before going further into the genesis of this work, it may be well to deal briefly with its technique. Paper, or vellum, was cut into very narrow strips, little more than one-eighth of an inch

wide, which were then rolled into spirals, volutes, and scrolls, or shaped into cones, or other similar forms. After being thus rolled, the strips were glued by one edge to a background of paper, silk, or wood, so as to form a pattern. In some cases, beads and other accessories were introduced. The rolls might be white or colored; but, in the majority of instances, the closely compacted spirals were gilded and burnished before use.

When we have heavy gilding on white or yellow vellum, it so nearly approximates the aspect of gold filigree, that specimens have actually been described by experts as "metalwork." On the other hand, when the vellum, or creamy paper, is left untouched, the finished effect is that of carved ivory or boxwood. It is clear, then, that the artist may, according to his choice, produce a severely plain "filigree," or a glowing polychrome "mosaic," further enriched by a harmoniously colored background. In heraldic work, these backgrounds are, indeed, often multi-colored.

All this scrolled paper decoration is an imitative art—what Anatole France classes, in *Le Crime de*



Fig. 6—FILIGREE PAPER PICTURE (early eighteenth century)  
Representing a dwelling of the Queen Anne period. Such difficult pictorial designs are more characteristic of early attempts than of the filigree of the late eighteenth century.  
From the Sir Gerald Ryan collection





Fig. 7 — FILIGREE PAPER TEA CADDY (c. 1800)  
Panels of rolled paper on a wooden ground framed with purfling.  
The portrait medallion is a painted miniature.  
From the Thomas-Sutton Collection, Victoria and Albert Museum,  
London



Fig. 8 — FILIGREE PAPER TEA CADDY (c. 1800)  
English. The box is of wood with sunken panels filled with a rolled  
paper design. One panel is partly occupied by an embroidered  
silk oval.  
Presented by Queen Mary to the Victoria and Albert Museum

*Sylvestre Bonnard*, as "du luxe économique." Much of it closely resembles the beautiful Persian pierced and lacquered wooden boxes of the sixteenth and seventeenth centuries. It also has a clear affinity with the filigree and twisted metalwork, and ivory carvings of the Middle Ages. On another side, it approaches, in appearance, the contorted lambrequins and escutcheon scrollings associated with Teutonic heraldry of a slightly later date — subsequently copied in Italy, Spain, and France.

It is significant that a specimen dated 1650, cited by Percy Macquoid and Ralph Edwards, in their *Dictionary of English Furniture*, is associated with a stumpwork embroidered picture. Much of the earlier work is either religious or heraldic in character, carrying out the idea of metal craftsmanship, and that of *cuire bouilli*. A delightful example which Sir Gerald Ryan picked up at Avignon, and which is said to be Spanish, of the seventeenth century, is a mass of

gilded scrolling, framing a white beeswax seal with the impress of a seated paschal lamb (Fig. 1). Another, dated 1709, in the possession of Mrs. Layton of Worthing, shows a passion cross about seven inches high, its three steps filled with gilt scrolling, while the cross itself is covered with colored flowers, gilt on the edges (Fig. 2). A third specimen of this class is an Italian medallion of Saint John the Evangelist, framed by pearled garlands and flowering vases within a border of ironlike paper scrolls and projecting spiral cones (Fig. 3).

Four others in Sir Gerald Ryan's collection are heraldic in character, probably the oldest being the spirited representation of a shield with two lucres hauriant and confronted with crested helm, lambrequins, and floral framing (Fig. 4). This is evidently from a Continental source, as is another, with a bear on a lozenge shield. Both specimens apparently belong to the late seventeenth century. The other two — one showing the arms of Lawson-Tancred of Aldeburgh,

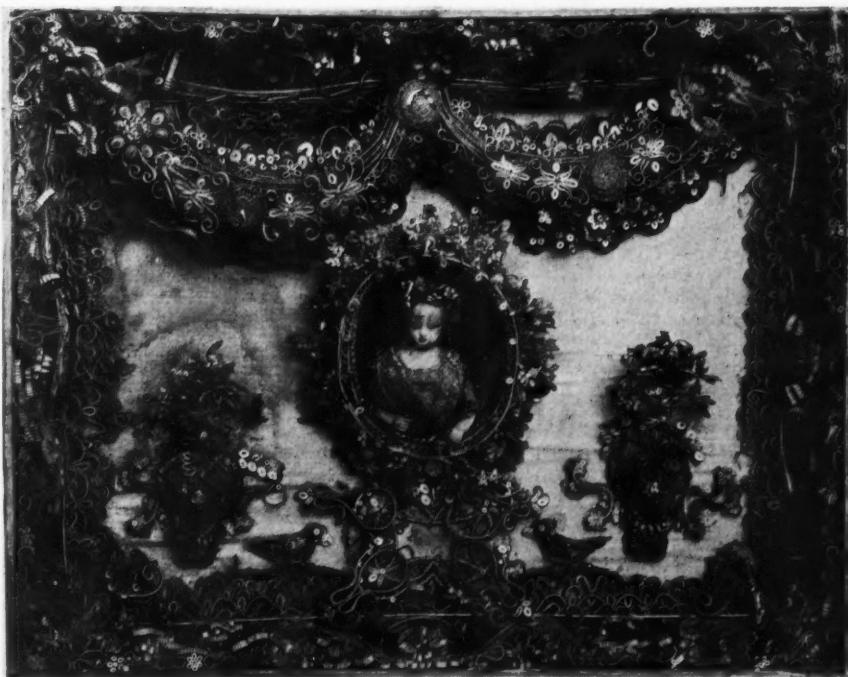


Fig. 9 — WAX PORTRAIT WITH PAPER FILIGREE FRAMING (1702)  
English. Size: 16½ by 21 inches.  
From the Lady Lever collection

Yorks, the second, the arms of Cooke impaling Osborne (*Fig. 5*) — are early eighteenth-century English. Finally, we have the depiction of a Queen Anne cottage, which links up with the stump and embroidery pictures of the Carolean period (*Fig. 6*).

At an exhibition held in London, in 1927, besides several boxes decorated in this style, Lady Heathcote showed two fine portraits of Charles I carried out in rolled parchment strips.

Early rolled paper work is a little irregular in surface, and displays a free use of cone shapes and other projecting parts. Late eighteenth and early nineteenth century examples are somewhat more lifeless — regular and comparatively flat, like delicate fretwork carving. This quality is observable in the rolled paper panels adorning some of the tea caddies in the Thomas-Sutton Collection at the Victoria and Albert Museum (*Fig. 7*), and also in the tea caddy presented to the Museum by Queen Mary (*Fig. 8*).

At the Lady Lever Art Gallery, Port Sunlight, Cheshire, may be seen several examples of early and late rolled paper work, including tea caddies, models, pictures, and cabinets. One panel presents a wax model of Queen Anne, with its accessories and background composed entirely of minute rolls of stiffened paper set edgewise, colored and gilt (*Frontispiece*). "The Queen stands between two columns with a most ingeniously contrived draped curtain and vase of flowers. She wears the full Court dress and a crown, but the hair, unfortunately, has perished. The treatment of the border of the dress and curtain is most realistic, and

entirely relies on the dexterous placing of the little rolls of paper." Its date is in the neighborhood of 1710.

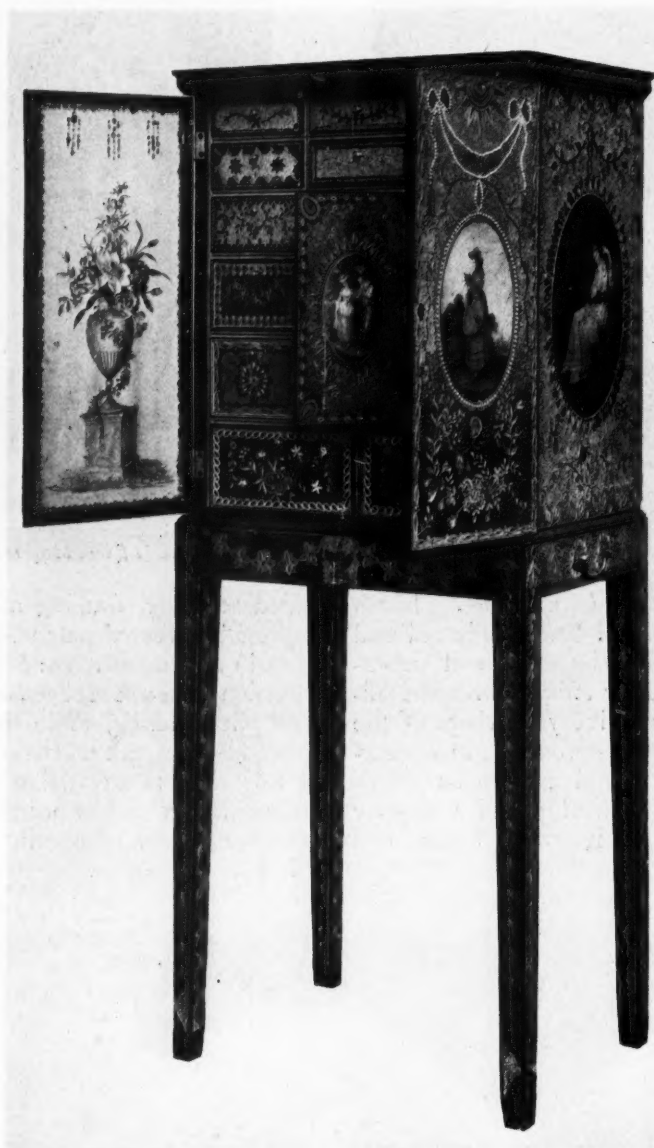
Another panel (*Fig. 9*) reveals a wax model panel of a young girl in an elaborate framing of colored and gilt paper scrolls, with surrounding ornaments of flowers and foliage most cleverly and variously devised. A noticeable feature is the ingenious rolling out of the paper to simulate birds and ribbons.

Particularly noteworthy at Port Sunlight is a cabinet of about 1775. It is in two tiers, on a stand, and is entirely covered with small rolls of parchment, 135 to the square inch.

A second cabinet and stand — English, of about 1778 — is also entirely covered with a design in small rolls of colored paper (*Fig. 10*). "The front and sides are decorated in imitation of mosaic . . . in the centre of which are colored prints after Morland. . . . The inner sides of the doors have panels of flowers painted on white satin, evidently by an amateur, and are further embellished with flat colored glass beads. When open, fourteen drawers and a small cupboard containing five drawers, are visible, all differently ornamented in the paper rolls and beads. . . . The legs . . . are decorated with diminishing husking in reds and greens."

Such pieces are most uncommon. There is mention of a "small filigree cabinet on a frame of the same" in

an inventory of the furniture at Howth Castle, Ireland, drawn up between 1746 and 1752; while at Christie's, a few years ago, an English cabinet, dated 1800, decorated in rolled paper by some Norfolk ladies, was sold for £200.



*Fig. 10 — CABINET-ON-STAND (late eighteenth century)*

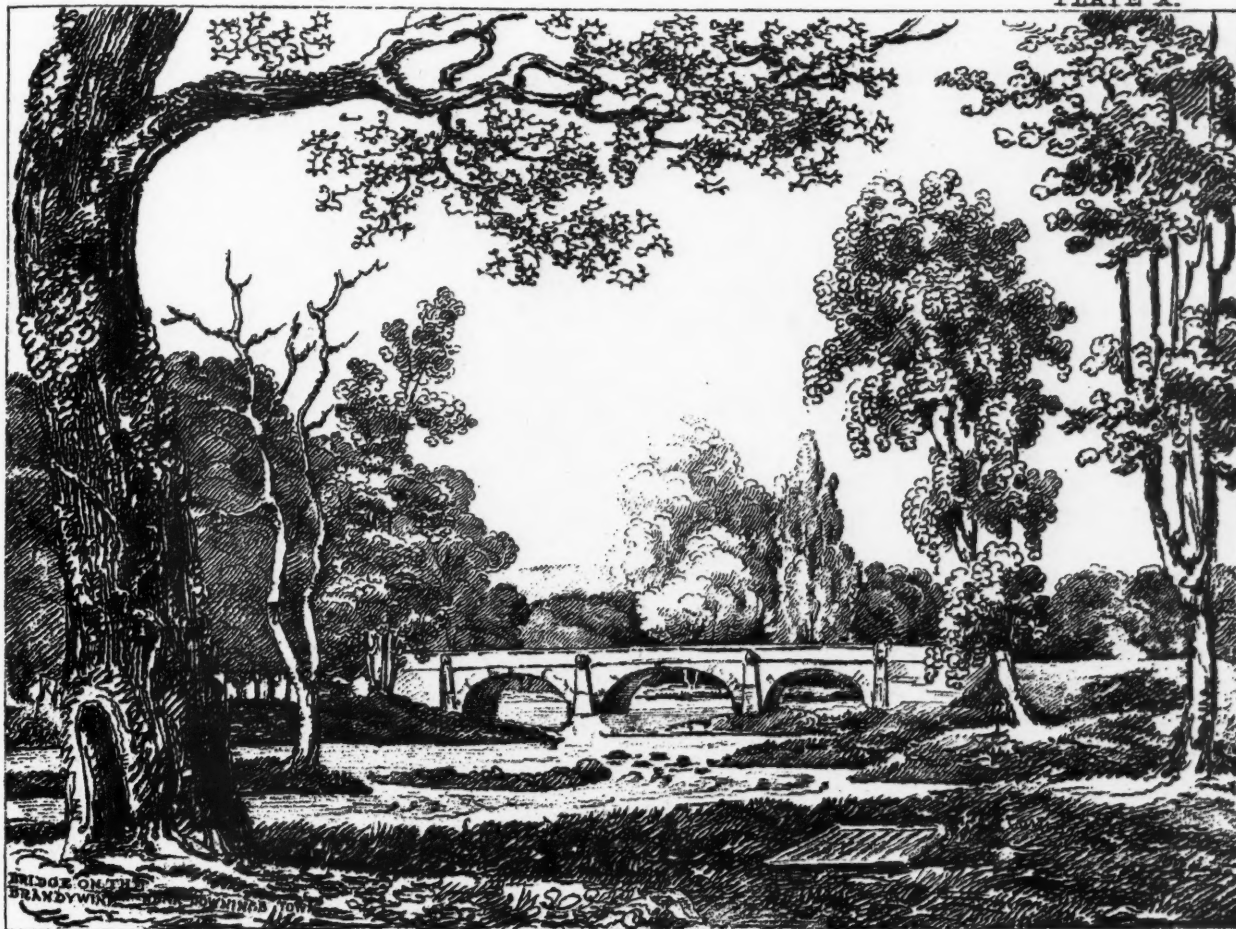
In this piece, printed medallions are surrounded by varied designs executed in rolled paper. The backs of the doors are covered with hand-painted satin. The stand is also decorated with paper work. Height, 58 inches; width, 24 inches.

From the Lady Lever collection





PLATE X.



## Rare American Prints

*Drawn from a Drawing Book*

By CARL W. DREPPERD

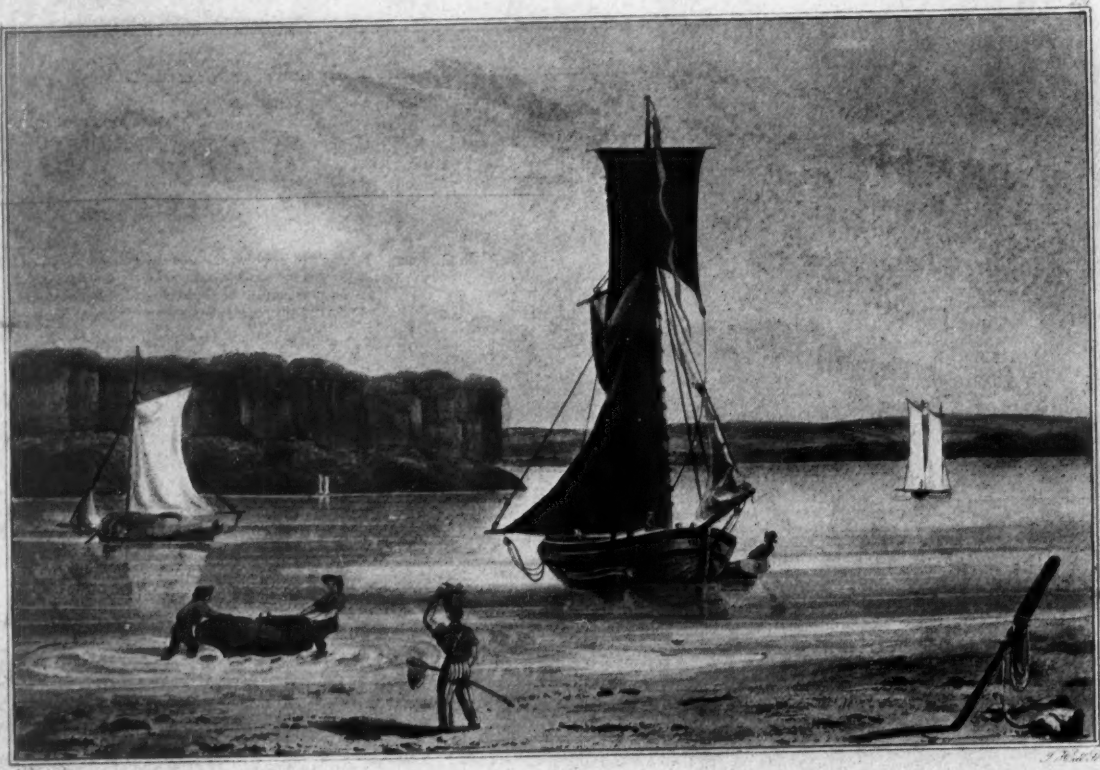
WORDY essays singing the praises of collecting and the joys of ownership are seldom of any help to the amateur. The merest tyro, riding his new hobby, knows as much of the thrills of collecting as the most seasoned veteran. On the other hand, the veteran usually knows his game from A to Z — or, at least through his P's and Q's. Consequently, what the amateur requires is information, not inspiration. And this is particularly true when dealing with so difficult a subject as early American prints.

In that part of the great field of Americana that is set aside for print collectors, there is a small — a very small — plot where one is permitted to dig for colored prints. Now colored prints, it may be remarked, are of several kinds. There are hand-colored lithographs, many of which are to be quickly leafed over. There are hand-colored engravings which, to be of value, should be colored by a contemporaneous hand. And there are colored aquatints and colored mezzotints. There are, also (and here one must tread with a well filled purse, wide open), stipple engravings and mezzotints *printed in colors*. Many collectors are not even aware

that American prints of the last named sort exist; but so much for that.

Within the classification of colored aquatints falls the work of J. Hill, who, among other notable achievements, executed the prints for the *American Landscape Album* and the *Hudson River Portfolio*. These prints, admirably done, are listed fully and completely in Mantle Fielding's supplementary volume of *American Engravers*. They are also mentioned in D. McN. Stauffer's monumental two volume work of the same title. But neither of these authorities lists the equally exquisite work by Hill that enriches a little-known oblong folio volume that was published at Baltimore in 1827-28. I refer to the Lucas *Progressive Drawing Book*, a copy of which recently found its way into my collection.

Published originally as a serious text for students of drawing, water color, and perspective, the Lucas book has become, by reason of its exquisite illustrations, a choice piece of Americana. Its illustrations are not merely pretty compositions, but are, as the publisher phrased it, "original views of American scenery."



SCENERY ON THE HUDSON, N.Y.



NEAR BALTIMORE.





FALLS OF THE SUSQUEBANNA ABOVE COLUMBIA

Of course, not every individual print in the Lucas publication is worth a collector's attention. A number of its plates are confined to "studies," devised particularly to instruct the budding artist in the drawing of such details as pumps, window frames, chimneys, mounting blocks, trees, and architectural subjects. These occupy the first part of the volume under the title of "Principles of Drawing in Pencil." The second part, containing the most desirable items, offers instruction in the principles of coloring and shading in India ink, while the third is devoted exclusively to a treatise on perspective.

The important subjects from the first part of the book include the following:

Soft ground etching  $6\frac{7}{8}'' \times 9\frac{5}{8}''$ , divided into two upright panels: *Fort Putnam from the Mountains* and *Red Hook & the Narrows from G'o'r's Id.* Signature under, J. Cone f.\* In upper right-hand corner, lettered Plate VIII.

Soft ground etching  $6\frac{7}{8}'' \times 9\frac{5}{8}''$ , lettered *West Point from the East Bank of the Hudson.* Signature under, very faint, J. Cone f. Upper right-hand corner, lettered Plate IX.

Soft ground etching  $6\frac{7}{8}'' \times 9\frac{5}{8}''$ . *Bridge on the Brandywine near Downings Town.* Signature under, J. Cone f. Upper right-hand corner, lettered Plate X.

Soft ground etching. Two horizontal panels on one plate  $6\frac{7}{8}'' \times 9\frac{5}{8}''$ . Upper one lettered *Turkey Point and Mouth of Susquebanna*; Lower one lettered *Lone Tree Point Elk River.* Signature under, Cone. Upper right-hand corner, lettered Plate XIII.

\* Joseph Cone, an American engraver, active 1814-1830, chiefly in Philadelphia and Baltimore. He worked in both stipple and line.

In the second part the following prints of importance occur:

Aquatint, hand-colored  $7'' \times 9\frac{3}{4}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *Mill At Marlborough, Maryland.* Signatures under, lower left-hand corner, E. Van Blon.; lower right-hand corner, J. Hill, Sc.† This print is also included as a hand-tinted aquatint and as an aquatint without any color added and also as two studies, one in outline showing the pencil work and another showing the first process of shading.

Aquatint, hand-colored  $6\frac{7}{8}'' \times 9\frac{1}{2}''$ , engraved surface  $5\frac{5}{8}'' \times 8\frac{1}{2}''$ . Lettered *Turkey Hill on the Susquebanna* and above *Clear Sky.* Upper right-hand corner, VIII. Signatures under, lower left-hand corner, E. Van Blon.; lower right-hand corner, engraved by J. Hill.

Aquatint, hand-colored  $6\frac{7}{8}'' \times 9\frac{1}{2}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *Falls of the Susquebanna above Columbia*, and above, *Sky in Stormy Weather.* In upper right-hand corner, IX. Signatures, under, lower left-hand corner, E. Van Blon; lower right-hand corner, Hill, Sculp.

Aquatint, hand-colored  $6\frac{7}{8}'' \times 9\frac{1}{2}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{3}{8}''$ . Lettered *View on the Susquebanna*, and above *Dark Foreground.* In upper right-hand corner, X. Signatures under, lower left-hand corner, E. Van Blon.; lower right-hand corner, J. Hill Sc.

Aquatint, hand-colored  $7'' \times 9\frac{3}{4}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *Susquebanna above Havre de Grace*, and above, *Light Foreground.* Signatures under, lower left-hand corner, E. Van Blon.; lower right-hand corner, J. Hill Sc.

Aquatint, hand colored  $6\frac{7}{8}'' \times 9\frac{5}{8}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *Passage of the Juniatta through the Warrior Mountain.* Above *Twilight*, and in upper right-hand corner, XII. Signatures under, lower left-hand corner, E. Van Blon; lower right-hand corner, J. Hill, Sc.

† John Hill, born in London, 1770; died in Nyack, New York, 1850. He came to America in 1816, where he appears to have lived, for the most part, in New York and Philadelphia. Concerning Van Blon data are not at hand.



Aquatint, hand-colored  $7'' \times 9\frac{3}{4}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *The Balise. Mississippi River*. Above, *Moonlight* and in upper right-hand corner, XIII. Signatures under, lower left-hand corner, *E. Van Blon*; lower right-hand corner, *J. Hill Sc.*

Aquatint, hand-colored  $7'' \times 9\frac{5}{8}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *In the Highlands of the Hudson*. Above, *Fire*, and in upper right-hand corner, XIV. Signatures under, lower left-hand corner, *E. Van Blon*; lower right-hand corner, *J. Hill Sc.*

Aquatint, hand-colored  $6\frac{7}{8}'' \times 9\frac{5}{8}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *Scenery on the Hudson. N. Y.* Above, in upper right-hand corner, XV. Signatures under, lower left-hand corner, *E. Van Blon*; lower right-hand corner, *J. Hill Sc.*

Aquatint, hand-colored  $6\frac{7}{8}'' \times 9\frac{5}{8}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{1}{2}''$ . Lettered *Ships — Breeze*. Above, in upper right-hand corner, XVI. Signatures under, lower left-hand corner, *E. Van Blon*; lower right-hand corner, *J. Hill Sc.*

Aquatint, hand-colored  $7'' \times 9\frac{3}{4}''$ , engraved surface  $5\frac{3}{4}'' \times 8\frac{5}{8}''$ . Lettered *Near Baltimore*. Above *Winter*, and in upper right-hand corner, XVII. Signatures under, lower left-hand corner, *E. Van Blon*; lower right-hand corner, *J. Hill Sc.*

Aquatint, hand-colored  $6\frac{1}{2}'' \times 5\frac{1}{8}''$ , engraved surface  $5\frac{3}{8}'' \times 4''$ . Lettered *Kosciusko's Monument, West Point*. Signatures under, lower left-hand corner, *E. Van Blon*; lower right-hand corner, *J. Hill Sc.* This print appears on the title page of part three, "Practical Perspective."

The half-tone method, which we must use in reproducing these prints, scarcely does justice to the exquisite beauty of Hill's plates from the *Lucas Drawing Book*. Since it is impossible, of course, to show the colors, much of the beauty is lost. As subjects for framing, the prints from the Lucas

book will go well with any American room. They are on a par with the British hand-colored aquatints of the same period. Collectors of today will do well to search for examples while they are yet available.

The matter of price is always of interest to collectors, even though, for some reason or other, most advertisers seem to forget it altogether. Recently a copy of the *Lucas Progressive Drawing Book* sold for one hundred and fifty dollars, at which price, the plates averaged slightly less than ten dollars each.

I have, during the past few years, purchased from a well-known New York dealer several individual prints from the Lucas book at ten dollars each. But I have also seen other examples priced at a much higher figure. And, lest ten dollars become associated in the reader's mind as a more or less standard price for these prints, let me remark that twenty dollars or even fifty dollars will not be unheard of within the next few years. Americana are enjoying a rising market. Hundreds of items scarcely worthy the name are being pulled along in this upward trend and will, in time, recede, but the good things — the "ultimate antiques," as Mr. Hergesheimer calls them — will continuously enhance in value from year to year.

And certainly the early American prints — prints made long before the presses of Currier and Currier & Ives began turning — will be included in that select company.



## Battersea and Bilston Enamels

By G. BERNARD HUGHES

THE word "Battersea" as applied to small articles of printed enamel has become a general descriptive term rather than an indication of a specific place of manufacture. Yet it is well for the collector to realize that a goodly number of the dainty candlesticks, patch boxes, inkstands, and the like, of enameled metal, which he finds in the antique shops, though often attributed to Battersea, are, in reality, the product of other places.

The Battersea factory happened to be located in a district of London; its proprietor, furthermore, was a man of aristocratic lineage, a prominent member of the community, and, in 1754, Lord Mayor of London. He eventually failed in business, and the advertisement of the subsequent sale of his effects is still preserved. So it came about that the Battersea establishment attracted greater public attention than its contemporaries, and, even today, receives a perhaps disproportionate recognition from historians of English handicrafts. That is the reason why, to the careless observer, all specimens of painted enamel are known as Battersea, just as all pressed glass is known as Sandwich. It is the purpose of these notes to describe the products of Battersea and other contemporary

English factories, and to suggest ways of differentiating one from another.

Painted enamel work, an art invented, so it is said, during the fifteenth century, by a Venetian glass blower, was first made in England by Stephen Theodore Janssen at York House in Battersea about 1750. As already remarked, Janssen was a man of high standing, third son of Sir Theodore Janssen, a French refugee, and fourth and last baronet of his line. At the time of his death, in fashionable Soho Square, he was the close friend of princes and the boon companion of artists. Having acquired York House, one-

time residence of the Archbishop of Canterbury, Janssen there organized a factory for the making of enameled wares.\* In 1756 he failed,

\* It is not to be assumed that any process of enamel decoration, unless it be the use of transfer printing, actually originated at Battersea. On the whole, the painted enamels of France were superior to English products. Fine specimens of the art were likewise produced in most of the other countries of Continental Europe and in China. The Battersea establishment and its English contemporaries, however, did much to popularize enamel work, and to bring it within reach of the average purse. This was made possible largely through the use of transfer printing in the decoration. There is reasonable ground for believing that this method was first perfected by the French engraver Ravenet during residence in England, and that it was successfully utilized at Battersea before its exploitation in behalf of porcelain and earthenware by Sadler and Green of Liverpool. — Ed.



Fig. 1 — BATTERSEA PLAQUE (c. 1752)  
Colored over a transfer print.  
From the collection of Miss Gladys Hall



Fig. 2 — BATTERSEA BOXES (1750-1756)

The scrollwork on the sides of the first example, with its enclosed diaper patterns, is evidence of Battersea origin.  
From the collection of Miss Gladys Hall

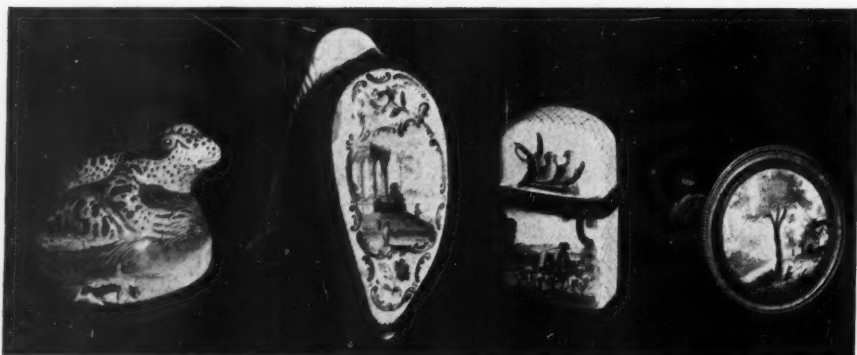


Fig. 3 — BILSTON AND BATTERSEA

a, Frog-shaped box, Bilston; b, rare type of snuffbox made from a cowrie shell with decorated enamel lid, Battersea; c, Bilston etui; d, Bilston drawer or mirror knob.  
From the Marcus King collection

and his household effects and stock in trade were sold at auction, as has previously been told.

The characteristic of these wares is a copper base covered with soft white enamel, which, either in the natural color, or as a reserve in a tinted pink or blue ground, offers a surface for decoration — painted by hand or applied by the well-known transfer process.\* The high glaze peculiar to these enamels is an indication that lead played an important part in their composition.

As for the nature of the decoration, it was widely diversified. Landscapes, figures, vases, flowers, birds, and portraits of celebrities were favorite motives; but mottoes, sentiments, and verses were likewise popular. Painted designs were usually carried out in full color in imitation of the china decorator's technique; but transfers were usually confined to black or sepia, with occasional exceptions in favor of crimson, mauve, and brick red, save where the transfer served as an outline for full color painting. The transfer method of printing enamels is peculiar to British practice, a point to be remembered when

one is trying to determine the origin of a specimen. The true Battersea transfers, moreover, are almost invariably clear and distinct; whereas, those made in other parts of England are frequently obscured beneath a thick surface gloss.

As for color, Battersea boxes were usually covered with pink or blue washes over the white enamel body. Gilt or gold Rococo scrollwork and foliate ornament were applied as a decorative finish. Many of these patterns were in imitation of contemporary French enamel work; yet they were not slavish copies, and something of native English taste and creative genius is perceptible in them all. This fondness of the Battersea decorators for scrollwork, with trellis and diaper patterns by way of variety, gives us another means of identifying the true Battersea product; since precisely similar motives do not appear on the enamels of other English factories of the time.

On the whole, too, the best of the portrait enamels were turned out at Battersea. Among them appear the three Georges, the Gunning sisters, the Duke of Dorset, Admiral Boscawen, Sir Robert Walpole, and Horace Walpole. The latter Walpole, indeed, seems to have had a fancy for Battersea

pieces. In 1755 he sent Richard Berkley a snuffbox of the ware "done with copper plates." He mentions similar items in his writings, and his inventory discloses ownership of



Fig. 4 — BILSTON AND BATTERSEA

The first three etuis are typical of those made in the South Staffordshire factories. The columned ruin of the fourth points to Battersea production.

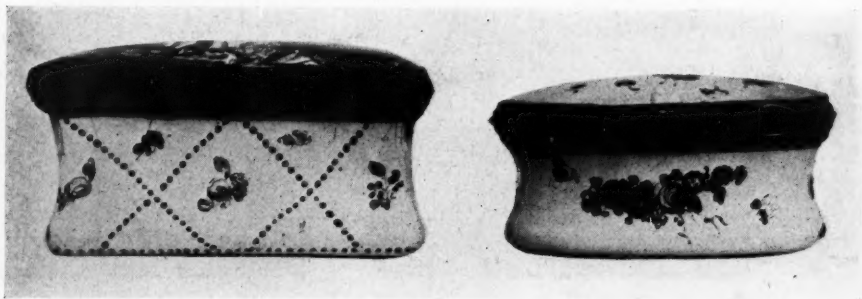


Fig. 5 — BILSTON BOXES

Sprigged snuffboxes similar to these are fairly common. They are of Bilston manufacture.

\* It is maintained by some that the basis of all Battersea pictorial decoration is a transfer outline, sometimes colored by hand, sometimes not. It is, however, difficult to verify such sweeping statements.



three or four examples.

#### SOUTH STAFFORDSHIRE FACTORIES

But many of the brilliantly colored enamels attributed to Battersea probably originated in South Staffordshire — at Bilston and Wednesbury — where, until well into the nineteenth century, several factories were devoted to their manufacture. It is quite possible that these establishments antedated the York House project; for it has been definitely established that enamels were produced at Bilston in 1760, and a recently discovered lease refers to a Bilston enamel works as early as 1749. More recent records indicate that, in 1780, there were at least three enamel-box makers established in Bilston — Thomas Perry (*d.* 1808), Mary Bickley (*d.* 1780), and Isaac Beckett.

Mary Bickley confined her decorating exclusively to hand painting, which she accomplished with exquisite skill and taste. Her favorite motive was a delicate spray of flowers upon a netted or mesh background. Isaac Beckett, on the other hand, utilized transfers extensively, sometimes filling the printed outlines with color so as to achieve delightful effects. It is the Bickley and Beckett enamels among Bilston types that are most liable to confusion with Battersea productions.

In general, Bilston enamels were decorated in all colors;

but a peculiar rose color known as Rose Pompadour was a special favorite, though it did not come into use until after

1760. The most frequent ornamental motives were small flowers and gilt borders. Candlesticks, round salts supported on three or four feet, snuffboxes, patch boxes, toothpick cases, etuis, and finely modeled toys in the shape of birds, animals, human heads, fruit, and the like, were among the articles manufactured at Bilston.

One of the latest of the enamel factories was that of John Yardley at Wednesbury,

where toys and decorated boxes were made even during the 1850's. But these were of crude workmanship, and were finished with a high gloss. To enamels, as to other artistic products, the nineteenth century brought coarseness and technical degradation.

#### DATING AND ATTRIBUTING ENAMELS

In the dating and attributing of enamels, a few fundamental facts will serve as aids to accuracy. Bear these hints in mind:

**Color** — Dark blue first used as a ground color in 1755.

Pea green, 1759.

Turquoise and claret color, 1760. When uncolored, the ground of Bilston enamels is hard and very white.

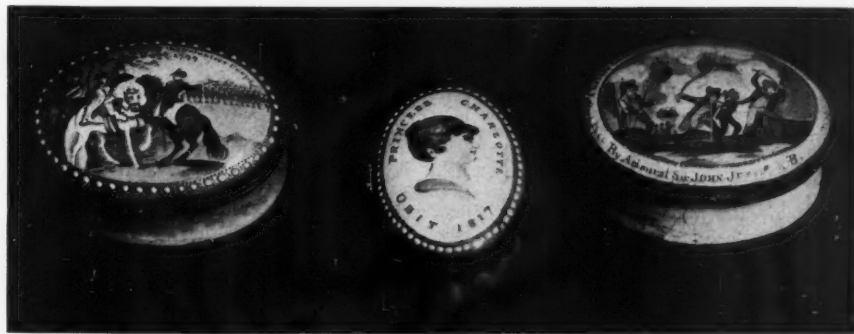


Fig. 6 — HISTORICAL ENAMELED BOXES

a, His Majesty Reviewing the Volunteer Corps 4th June 1799; b, Princess Charlotte (*d.* 1817); c, The Late Glorious Victory over the Spanish Fleet by Admiral Sir John Jervis, K.B. 1797. All South Staffordshire types.

From the Marcus King collection



Fig. 7 — SOUTH STAFFORDSHIRE ENAMELS (*c.* 1760)

The portraits are typical of South Staffordshire work.



Fig. 8 — SOUTH STAFFORDSHIRE BOXES

The first shows the mesh or netted background upon a plain color. From the Marcus King collection



Fig. 9 — CANDLESTICKS AND DESK TRAY  
White enamel with flower sprays in the Bilston manner.  
From the collection of Mrs. Bantock

In general, though with marked exceptions to the rule, Bilston colors are less refined than those of Battersea. Violent contrasts rather than subtle harmonies characterize Bilston work.

Form — Small boxes

example, were reproduced in miniature with great skill by the Bilston enamellers. The so-called Battersea knobs shipped to America and there largely treasured, probably belong in the South Staffordshire category; for they are obviously of late date.



with corrugated sides did not occur much before 1805.

*Mirrors* — Polished steel mirrors in patch boxes were discontinued about 1785, when glass mirrors were substituted. A patch box with a glass mirror is therefore best attributed to Bilston.

*Character of Design* — Many of the decorations used on Bilston enamels were copied from Pillement's designs in *The Ladies Amusement or the Whole Art of Japanning*, published, 1760. Specimens bearing patterns borrowed from this source definitely originated in the South Staffordshire workshops.

In attributing portrait enamels, it is well to find the date of the original from which the enamel version has been derived. If, as will often be the case, this original was executed after the closing of York House in Battersea, 1756, we must credit Bilston with the copy.\* The works of Sir Joshua Reynolds, for

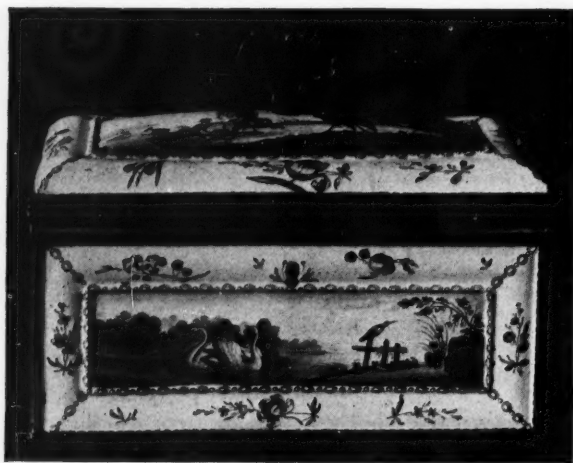


Fig. 10 — TEA BOX (c. 1760)  
The design, adapted from *The Ladies' Amusement*, indicates South Staffordshire origin.  
From the collection of Miss Gladys Hall

#### IMITATIONS

Among the modern imitator's favorite products are many pseudo-Battersea enamels. The majority of these are made in France, whence they find their way to all the markets of the world. For the most part, they take the form of snuffboxes, conveniently enlarged to cigarette size, patch boxes, and candlesticks. Often they are cleverly aged, and show chips and cracks that would appear to be the workmanship of time alone. Their detection is not easy even to one whose eye is trained to take note of very slight variations in quality. Usually, however, these modern commercial enamels are inferior to their early prototypes. Those which are inscribed with senti-

ments are not so well lettered as they should be, and those which are more elaborately decorated with landscapes and figures, while effective, lack the fine exactitude of touch which characterizes the eighteenth-century examples. Most of the better grade shops that deal in porcelains carry these modern enamels, which are procurable at reasonable prices. Old-time specimens are not so easily found though they occasionally appear in public sales whence they find their way into regular trade channels.

\* William Turner, in his *Transfer Printing on Enamels, Porcelain and Pottery* (London, 1907), states that the York House enterprise was continued for twenty years after the Janssen failure. Other writers suggest that former York House workmen maintained small independent shops in the Battersea district. In either case, Battersea enamels appear to have been made subsequent to 1756. — Ed.





Fig. 1 — THE OVAL DRAWING-ROOM AT LEMON HILL (c. 1800)

Fairly typical of the fashion of its day. The Directoire sofa was originally painted and gilded. The Sheraton armchairs, upholstered in blue damask, and the Hepplewhite card tables, produce an effect probably not unlike that achieved in the White House.

## The Original Furnishings of the White House\*

### Part II

By MARIE G. KIMBALL

JEFFERSON'S White House inventory, along with the other already mentioned, apparently offers the first evidence that has come to light concerning the use of gold or gilt furniture in America. That such furniture should be confined to the houses of the wealthy was inevitable. Doubtless much of it that survived subsequently passed for French. In other cases there is little question that many once gilded pieces were later stained, or painted over (in some instances with the gold washed off, in others not), and placed on the market in the guise of the more familiar Sheraton mahogany.

The "black and gold" chairs of the inventory are an interesting item. They may have had gilt frames with upholstery of black haircloth, or even satin; but, as they were used in both the small dining room and the state dining room, it is far more likely that they were not upholstered chairs, but were of the painted "fancy" type with cane seat, greatly favored at this period (Fig. 3). Quantities of such chairs, in black and gold, are known to have existed.

The "34 armed Chairs black and Gold" in the unfinished East Room, and seven in the secretary's office, may well have been of the type Jefferson purchased, in October,

1801. A bill for them is preserved among his papers. On these chairs in the great East Room, Jefferson, the Abbé Correa, and the learned Doctor Wister may have sat, in 1808, as they discussed the fossil bones of the mammoth.

The furnishing of the public apartments included also "Square Mahogany Tables with leaves," "Mahogany Card Tables," and "Elegant Girandoles and Glass lustres," "large Chandelier and 2 Glass shades." To the President's sitting room was added "An elegant Mahogany *drink Table* with a Marble Top," very likely on the general lines of the accompanying illustration, in the style introduced by Hepplewhite (Fig. 4). The "elegant sideboard with pedestals and urn knife cases," found in both the large and small dining rooms, would have been similar in character (Figs. 5 and 9), and the great dining table described as "1 extra large mahogany Dining Table in 6 pieces" we may well imagine to have been on the order of the long tables familiar in the work of Duncan Phyfe.

Thus we may picture the furniture of the great public apartments of the White House embodying both the established Sheraton forms and some few introductory Directoire elements, still delicately handled and in tune with what had gone before. The appearance of the drawing-room may not have been unlike that of the restored oval drawing-room at

\* Continued from the June number of ANTIQUES. Copyright, 1929, by Marie G. Kimball. All rights reserved.

Lemon Hill (*Fig. 1*), the mansion built at the country seat of Robert Morris at the close of the century, and greatly influenced by the plan of such fashionable establishments as the White House. Here the Directoire sofa, originally painted white, with gilt, the slender Sheraton armchairs with their upholstery of blue damask (*Fig. 8*), and the Hepplewhite card tables produce an effect not dissimilar to what was probably achieved by Jefferson at the Executive Mansion.

The oval room in the second story of the White House was set aside as the ladies' drawing-room. The "22 Mahogany Chairs Crimson Damask bottoms" and "2 Mahogany Sofas — crimson bottoms" are doubtless the "crimson furniture" mentioned by Mrs. Adams, in 1800, on her arrival at the White House. Except for the thirty-five mahogany chairs in the "Great passage" on the second floor, the "28 Mahogany Chairs with hair cloth bottoms" in the "Great Hall of Entrance," and the fourteen chairs in the south-front chamber these are the only chairs of mahogany listed. With its crimson damask chairs and sofas, "5 Crimson Damask window curtains with cornice, 4 Girandoles with elegant brass lamps, 1 elegant Glass Chandelier, 2 large looking Glasses, 1 pair mahogany Card Tables and 7 pieces elegant Chimney Ornaments," the ladies' drawing-room must indeed have been a handsome sight. The ensemble, with certain reservations, may not have been far from that of the salon of the *Hôtel de M. Onfroy de Breville* in Paris, reproduced in Figure 1 of Part I.\*

At the White House, Jefferson was unable to indulge his fondness for alcove beds, "to which," as he often remarked, "I am greatly attached"; but he achieved the object as nearly as possible. Instead of using the large rooms as bedrooms, he placed the beds in the small rooms adjoining, and used the former as dressing rooms. Although he evidently did not think it prudent to make such extensive changes in a building so recently finished, bed alcoves were

introduced in the plans prepared for him by Latrobe in 1807, which he no doubt hoped would influence the future development of the house. When he moved into the White House, in 1801, however, he meekly placed in each bedroom a bedstead with curtains, bed, mattress, counterpane and bolster, along with fashionable chairs, tables, a looking-glass, and occasionally a sofa. The dressing rooms were furnished variously with "fashionable chairs, 1 Mahogany Wardrobe, 1 Lady's elegant Mahogany table, wash Stand and Glass, 1 large Mahogany Table," and, usually, "a Machine for hanging clothes on," a device dear to Jefferson's heart and a mute comment on the absence of closets. The "machines" have been described by a visitor to the White House, in 1803, as an "odd but useful contrivance for hanging up jackets and breeches on a machine like a turnstile."

The curtains selected by Jefferson for the mansion are of unusual interest. So far from being the brocades and damasks one might expect, we find that chintz was used in the principal rooms throughout the house. Thus the President's drawing-room was hung with "5 Suits Chints window Curtains with cornice." There is no other important house of the period where this is known to be true. It has heretofore been supposed that silk was invariably used in the drawing-room. This was the case in the President's Mansion in Philadelphia, where Washington had yellow damask curtains in the drawing-room, blue damask in the small dining room and crimson satin in the large dining room. Although in Washington's inventory these are listed as being public property, they were apparently abandoned in the new White House.

In the Bingham house of Philadelphia, the most splendid of its day, the curtains of the drawing-room are described by a visitor of 1794 as being a "festoon" of crimson and yellow silk. It is thus not a little surprising to find a fabric we have come to consider utterly informal used one or two years later in the state apartments of a house designed to



*Fig. 2 (left) — FRENCH CHAIR (style Louis XVI)*  
One of a set purchased by Monroe in France and presented to Jefferson. The whereabouts of several of these is known. The original white and gold finish has been covered with modern white paint.

*Fig. 3 (right) — SHERATON FANCY CHAIR (English, c. 1800)*  
Painted and gilded. It is probable that chairs of this type, though perhaps somewhat less elaborate, were among the furniture equipment of the early White House. By permission of the Victoria and Albert Museum, London



\* See ANTIQUES, Vol. XV, p. 481.



set the tone for a whole continent. An English fashion magazine, however, states, in 1807, that "window curtains of chintz with Roman and antique draperies and silk fringes etc. to correspond, are truly elegant," and we thus see that Jefferson was, as usual, well abreast of the times.

The small dining room of the White House, the familiar room used by Jefferson for his daily dinner parties, was likewise hung with "2 Suits of chints window curtains and cornice," as were many of the bedrooms and dressing rooms. However, the President's bedroom, and his dressing room, as well as the large chamber on the south front (used as a sitting room), and several remaining bed-

rooms and dressing rooms, had "dimity Window Curtains with cornices." Dimity was also, most surprisingly, used in the large dining room, in the dignified company of the "elegant sideboard with pedestals and urns," fashionable black and gold chairs, and an "elegant Brussels carpet." It has, hitherto, not been appreciated that dimity was used as early as this for curtains, with an effect similar to what we have come to know in the muslin curtains of the early Colonial revivalists. The only room in which damask is mentioned is the "Lady's Drawing Room" which was hung with "5 Crimson Damask window curtains with cornice." These had, in all probability, been handed down from the Adams régime.

It is thus apparent that the vogue for cotton and for copper-plate prints, which had swept Europe at the turn of the century, had likewise reached America. Jefferson had cherished a fondness for prints — more particularly for toile de Jouy — since he first made their acquaintance in Paris. On his arrival he notes paying "Hôtel de Jabac for Toile de Jouy (red) 621 f." and, again, "250 francs for the same." These, with



Fig. 4 — DRINKING TABLE (c. 1800)

Doubtless very similar to the "elegant Mahogany drink Table with a Marble Top," included in the White House inventory.  
By permission of the Metropolitan Museum of Art

"3 pr. red damask window curtains, 3 pr. blue damask bed curtains, red calico bed and window curtains," he brought back to America and eventually used at Monticello.

Included also among his unpublished papers are some drawings Jefferson made for the draping and hanging of curtains. Judging from the watermark on the paper employed, it is very likely that the sketches herewith shown (Fig. 10) were intended for the White House, as the recurtaining of Monticello was not undertaken for some years after this. One of the sketches shows the draped valance that had been in vogue since the beginning of the Adam style; the other has the straight

valance and long curtains, as under Sheraton.

The carpets which covered the vast floors of the mansion are of no less interest than the curtains. Brussels carpets were used in all the important rooms. Then, as now, it was a looped carpet, and at that time it was handwoven. In the drawing-room, we learn, there was an "elegant" Brussels carpet; likewise in the President's sitting room, with a fire rug in addition. In the President's bedroom, however, there was merely "a Brussels carpet on the floor." These carpets clearly represent a newer fashion than the Axminster and Wilton carpets that were in John Penn's sale of 1788.

A common carpet is mentioned as covering the floor of certain bed-chambers as well as the great passage on the second floor. Whether this meant such a carpet as the

"black corded drugget" that is known to have been purchased for Cedar Grove, in Philadelphia, a generation before; whether it was on the order of our "rag rug" of today; or whether it meant a carpet without a pattern, is difficult to determine.

The carpets for the White House were, of course, imported, as were certain of the curtains. Thomas

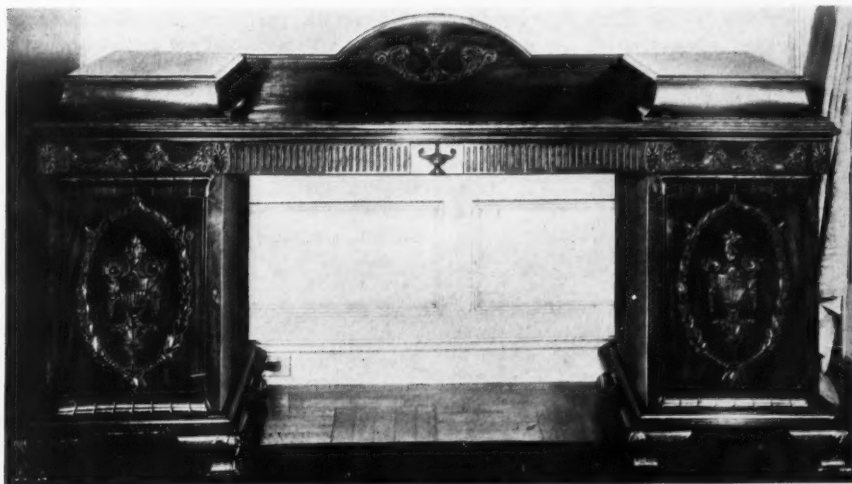


Fig. 5 — ENGLISH PEDESTAL SIDEBOARD (Adam style)

While perhaps not strictly of the period, this sideboard well illustrates the pedestal type with bases for knife-boxes. The American form tended toward a greater simplicity of line and detail.

By courtesy of Mrs. Philip L. Reed



Fig. 6 (left) — PAINTED HEPPLEWHITE CHAIR (c. 1790)

Frame painted in black and gold. Such chairs may have been used in the early White House. From the collection of H. Burlingame

Fig. 8 (right) — PHILADELPHIA CHAIR (style Louis XVI)

This chair was originally painted and gilded. From the author's collection



Fig. 7 — PAINTED HEPPLEWHITE CHAIR (c. 1790)

Formerly belonging to the Derby family of Salem.

By permission of the Boston Museum of Fine Arts



Claxton, Jefferson's man-Friday in this task of furnishing, wrote from Philadelphia in May, 1801:

In consequence of the windows and floors requiring such monstrous large patterns of the same articles, I have been obliged to wait for the unloading of a ship for some days which, I flatter myself, Sir, will be a sufficient apology for remaining longer than when I expected when I started.

The great hall of entrance apparently proved too "monstrous" for any carpet. It was covered with "Canvass, painted Green," as was the small dining room and one or two of the minor rooms. Painted canvas, to which not much attention has been paid, seems to have been a popular floor covering of the early century. Mr. B. W. Crowninshield, describing a call on Mrs. Madison in 1815, writes of the drawing-room of the Octagon: "The floor was covered with dark grey cloth"; and from another description we learn that most of the floors of Colonel Taylor's mansion were covered with "green and blue baize."

Two letters, hitherto unpublished, that passed between Jefferson and Claxton, give a good idea of what this cloth was like and how it was used.

Honored Sir

Before I left the city of Washington you mentioned a floor cloth which you wished to have painted on canvas. Since I have been here, I have seen a kind of grass matting which is used by the genteel people, — it is, in my estimation very handsome and comes cheaper even than the common painted cloths of this country. Inclosed, sir, you will have a specimen of the stuff. It is a yard and a half wide and costs  $\frac{7}{6}$  pr. yard. I believe a square yard of canvas, that is good, will cost before any paint is put on, nearly as much as a yard of this, which is  $y^d$  &  $\frac{1}{2}$  wide. If you should fancy it, I can procure that which is variegated in colour white and red, and by forwarding to me the plan of your floor, Sir, I can have it made immediately. The making is an exclusive charge. English painted cloth costs about 3 dollars pr. square yd and American I am told is scarcely ever used.

Philad<sup>a</sup> June 13, 1802.

especially the finest one, but would not answer for the purpose I have in view which is to lay down on the floor of a dining room when the table is set and be taken up when the table is removed, merely to secure a very handsome floor from grease and the scouring which that necessitates. The straw would turn up with the grease itself and would also wear with such repeated rolling and unrolling, but I thank you much for your information of the cost of English painted cloth. At 3 dollars a square yard the floor cloth would cost me 100 D, which is far beyond the worth of the object. No doubt a Pianoforte would be a perfectly proper piece of furniture but in the present state of our funds, they will be exhausted by articles more indispensable. Before providing one also I should like to be still better assured by experience of the superiority of Hawkes' method. Indeed he has invented a new instrument called a claviole of high reputation. Our workman on the blinds goes on well. He reforms a window a day. Accept my respects and best wishes.

Mr. Claxton

Little evidence has been left as to where the White House furniture was bought or by whom it was made. The bills for it, which might have given us much information, were filed in the Treasury and seem to have been destroyed in the fire of 1830. Nevertheless the names of certain cabinetmakers occur in Jefferson's personal account book during this period and it is not improbable that the same men who made furniture for Monticello were employed to do likewise for the Executive Mansion. Indeed, it is not

I fully intended, Sir, before I left Washington, but forgot it, to propose to you the getting of a forte piano, which undoubtedly is a piece of furniture which will be pleasing to every one. If you have no objection I shall employ a skillful person to select one before I return.

I am, Sir, with the most sincere regard,  
Your Hble Svt.

Tho<sup>s</sup> Claxton

P. S. When these cloths are made they are strongly bound and are said to wear well.

Washington, June 18, 1802.

Dear Sir:

Your favor of the 13th is received. The samples of straw floor cloth are beautiful, especially the finest one, but would not answer for the purpose I have in view which is to lay down on the floor of a dining room when the table is set and be taken up when the table is removed, merely to secure a very handsome floor from grease and the scouring which that necessitates. The straw would turn up with the grease itself and would also wear with such repeated rolling and unrolling, but I thank you much for your information of the cost of English painted cloth. At 3 dollars a square yard the floor cloth would cost me 100 D, which is far beyond the worth of the object. No doubt a Pianoforte would be a perfectly proper piece of furniture but in the present state of our funds, they will be exhausted by articles more indispensable. Before providing one also I should like to be still better assured by experience of the superiority of Hawkes' method. Indeed he has invented a new instrument called a claviole of high reputation. Our workman on the blinds goes on well. He reforms a window a day. Accept my respects and best wishes.

Th. Jefferson



impossible that the articles listed were purchased for the Government and that Jefferson was later reimbursed, as he frequently notes repaying his steward for furniture, or this and that, bought for the President's house.

Thus on April 14, 1800, Jefferson notes "gave Joseph Barry ord. on J. Barnes (Jefferson's agent) for 193 D. cabinet work"; July 14, 1801 gave Henry Ingle (a cabinetmaker from whom Jefferson had bought furniture since 1790) an ord. on J. Barnes for 5.61; Oct. 13, gave Th. Claxton ord. on J. Barnes for 204 D. for 4 doz. chairs; Oct. 26, gave Conrad and McMunn ord. on J. Barnes for 24 D. for a pr. of looking glasses," and in June, 1805, he paid James Webb "58.50 for mahogany tables." Whether these men made any of the White House furniture, and, if so, what it was, cannot be determined, but it is not beyond the bounds of reason that they were employed.

Despite a very lively admiration for things French, Jefferson was undoubtedly swayed by a strong desire to patronize American manufacturers, and it thus seems unlikely that he sent to Europe for very much. To be sure, the china and glassware were imported from France and the chintz and carpets likewise came from overseas, but most of the furniture was doubtless of American make. We know that, in 1802, Jefferson had certain "sofas and their equipment" made for Monticello in Philadelphia; and there is little reason to suppose that he went farther afield for the White House.

But, that Jefferson may have purchased some French furniture, is not unlikely. In 1801, Robert Morris called to his attention two sofas and a dozen chairs recently imported from France by Thomas Fitzsimmons.

"This furniture is elegant and well suited to your apartments, perhaps better than any other in America, and it may be had for less than its real value by an appraisal



Fig. 9 — KNIFE URN  
(Adam style)  
A knife box wrought in the form of a Classic urn. Apparently this is the type listed in the White House inventory. Formerly in the Franklin R. Webber collection

of any gent<sup>a</sup> you may think proper to name for the purpose."

Jefferson had scarcely completed the furnishing of the White House, upon every detail of which he had lavished infinite thought and a rich experience, before it came time for him to leave. His successor, James Madison, having neither the special knowledge nor the interest to continue the active supervision of further furnishing of the mansion, entrusted it to B. H. Latrobe, already surveyor of public buildings.

Jefferson's ally in this undertaking had been Thomas Claxton, an appointee of John Adams. It was he who had shouldered the tedious task of scouring the none too ample stock of the native shops and of writing to England and France for such things as could not be obtained in Philadelphia or New York. Having served two Presidents, Claxton was naturally eager to continue, and a bitter rivalry arose between him and Latrobe. The latter requested an inventory of the "household affairs," which Claxton declined to submit. It thus came about that Jefferson him-

self made the inventory, reproduced in Part I. It has remained among his papers, now in the Library of Congress, unknown and unobserved, for well over a century, and now for the first time gives us a picture of what our earliest Presidential Mansion was like.

Such was Jefferson's White House, a building more sumptuous in its furnishings and more splendid in its architectural treatment than any that had preceded it in America. It was thus that it appeared, with its gleaming mahogany, its gay chintzes, its crimson and gold furniture

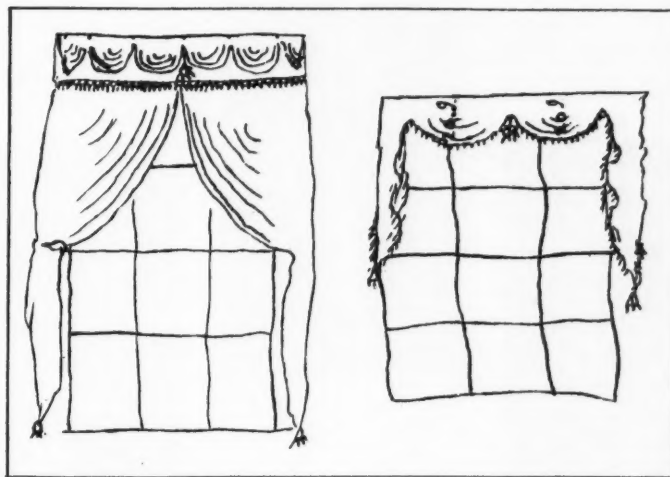
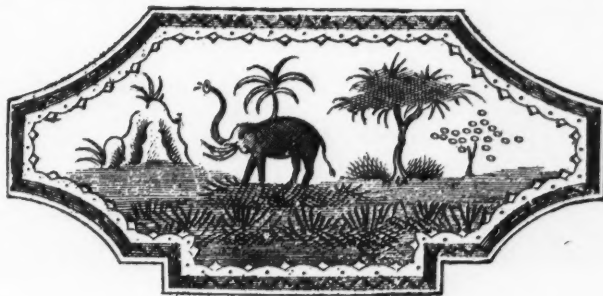


Fig. 10 — SKETCH FOR WINDOW DRAPERIES  
Made by Jefferson, probably at the White House.

in the drawing-room where the great portrait of Washington, which General Lee had bought for the executive mansion in 1800, looked benignly down upon his successors, when the British marched upon it and used its new furnishings as so much kindling to start the flames.



# Apostle Spoons

By CHARLES G. RUPERT

*Note.*— This discussion is based on notes which the author gathered in the course of preparing his recently published book, *Apostle Spoons* (Oxford University Press, 1929). They may, indeed, be accepted in the light of a review of that important work, which represents the first attempt to cover the whole of an obscure branch of the early silversmith's art; to correct previous errors of statement concerning it; and to establish means for the proper classification of the figures whose presence gives the Apostle spoons their name. Mr. Rupert's book, besides listing, illustrating, and describing the different types of image-bearing spoons, gives full consideration to the origin and meaning of their sometimes baffling symbolism. — *The Editor.*

FROM remote antiquity, spoons made of shell, bone, wood, or metal have been a favorite medium for the artist or artisan's display of fancy and skill. Long before the Roman period, spoons were decorated with flowers and with religious symbols. During that period, they were often elaborately carved and turned. Figure 1 pictures a typical example.

Later, throughout the Middle Ages, life was too strenuous for devoting much attention to decorative household gear; and spoons of that era were, in consequence, quite plain. In England, after the Norman Conquest, however, the making of elaborate specimens was resumed; and, by the fourteenth century, handle terminals in the form of diamond points, acorns, and other familiar emblems appeared. In the fifteenth century these terminals had developed into miniature figures and busts of important personages — among them, especially, the Virgin. Spoons ornamented in the latter manner were called "Maiden Head spoons" (Fig. 2). Kings and queens were also represented, and many spoons were topped with full-length images of favorite Saints. Figure 3 shows an image of Saint Nicholas, and before him a tub containing three children. In the latter part of the fifteenth century, the silversmith began to make sets of spoons with handle ornaments representing the twelve Apostles and the Saviour. These

were called "Apostle spoons," a full set of them comprising thirteen pieces. To distinguish the Apostles one from another, the identity of each was disclosed by a specific and generally accepted popular symbol.

With the coming of the seventeenth century, Apostle spoons began to lose their popularity; partly, it may be, because of a cooling of pious fervor in some quarters, partly, because of Protestant prejudice against all kinds of religious images. They were seldom produced after 1650. Later on, reproductions were occasionally turned out, but these had no great appeal. There is, therefore, no special value attached to Apostle spoons made later than 1650.

Very few sets of these spoons have come down to the present time in their original condition. In fact, only two complete series are known. In addition, there are, perhaps, a dozen sets from which one or more pieces are missing; while a good many isolated spoons survive.

Many of the last are to be found in the museums of England, and, as the Apostolic emblems have often been more or less damaged, or their meaning forgotten, identification is rather difficult. Some of these museum specimens are correctly labeled with the name of the crowning Apostle, but many are erroneously attributed.

While England was the country in which the Apostle spoon was most highly developed, Holland, Germany,



Fig. 1 (centre) — ROMAN SPOON (period of the Empire)



Fig. 2 (left) — MAIDEN HEAD SPOON (London, 1532)

The handle is surmounted by a head of the Virgin.



Fig. 3 (right) — SAINT NICHOLAS SPOON (London, 1528)

Not strictly an Apostle spoon; but in the same general category. Saint Nicholas performed the miracle of reviving and reassembling three children who had been reduced to mincemeat. Hence a trio of infants in a tub is his accepted symbol.





Fig. 4 (left) — KING DAVID SPOON (London, 1592)

King David holds in his left hand the orb surmounted by the cross. Not an Apostle spoon but of similar style. King David owes his place in the saintly category to the tradition that he was an ancestor of Christ.

Fig. 5 (centre) — THREE APOSTLES (London, 1527)

From the Bishop Whyte set of spoons. From left to right the figures represent Saint Simon with the saw, Saint Philip with the cross, and Saint Andrew with the saltire cross. Saints Simon and Andrew met martyrdom through the medium of the instruments which they carry. Saint Philip was stoned to death.

Fig. 6 (right) — MASTER SPOON (London, 1530)

A haloed Christ raises his right hand in benediction, while with his left he supports the orb and cross. English silversmiths always represent holy characters crowned with a nimbus.



Switzerland, and Italy produced not a few of the genre; for, in the days when all the people were Catholics and the majority of them bore the name of some Saint, it was customary to present a child on his Saint's day with a spoon bearing the image of his particular guardian.

During the eighteenth century, interest in early Apostle spoons was almost completely lost. It was not revived until the latter part of the Victorian period. In 1877, Mr. Cripps, in the first volume of his work on old silver, illustrated a set of spoons made in 1626. They are now in the Goldsmith's Hall in London. But such spoons did not command a high price much before 1900, when one of the complete sets was put on the market, and sold at Christie's for 4900 pounds. It consisted of twelve spoons with images of the Apostles and one of the Saviour, making a full set of thirteen. About the same time, a Saint's spoon bearing the image of Saint Nicholas, made in 1528, was sold for 690 pounds — the highest price ever paid for a single spoon of this character.

During the war period, and for some years thereafter, many ancient treasures from English homes were forced on the market, and prices dropped; but the surplus has now been largely absorbed and values are again advancing.

There has, apparently, been little attempt to forge the old Apostle spoons. It would be almost impossible to accomplish this successfully; but, within the last fifty years, a great many new spoons having Apostolic figures have been made, especially in Germany. These, however, bear little resemblance to the genuine ones and could not be mistaken for them.

The collecting of Apostle spoons is a fascinating hobby, though it requires much patience. It is impossible to secure a complete set, all made by the same man during the same year, but it is quite feasible to collect a set all made by the same silversmith — though at different times. It will not be difficult to find three or four to start with, but the quest for the remainder will occupy many years.



## Sardinian Chest Covers

By MARGARET LATHROP LAW

*Illustrations from the collection of Signor Daneu*

IN THE Sardinia of today, the peasants live and think, spin and weave much in the manner of their Greek-ruled ancestors in far-off days, when many a Ulysses roamed the wide world and many a Penelope remained at home seeking solace with distaff and loom. Cruise-ships and motors, radios and Associated Press dispatches leave Sardinia untouched, unstandardized, thus far uncontaminated by American travelers whose trekkings east and west all too swiftly turn earth's sequestered byways into crowded thoroughfares.

So it happens that, when one enters a peasant house among remote Sardinian hills, the man of the party will be offered the *paraninfu*, a wide-armed chair in which the paterfamilias usually sits by the one lamp. Each woman guest will be handed a cork cushion; for it is on these that the Sardinian peasant women sit, with full red skirts outspread poppy-fashion, at the feet of their master. A child of the family will come shyly forward and slip into your hand a flower, a symbol of hospitality suggestive of the Sardinian's Oriental ancestry. In such a conservative setting it is not surprising to find the native women still occupied in making cloth from their flax and their sheep's wool, and patterning its weave with truly age-old designs and symbols.

Examples of this handiwork, in the form of chest covers, *coberi bancu*, have not escaped the eagle eye of American buyers. Not only are old *coberi bancu* being taken from the chests where they have rested for generations, but new ones are being made after the designs and according to the method of the old. Under the Italian name of *copri cassi* many of these recent covers pass as antique, but the majority are sold in both America and Europe for what they are. To study the

antique chest covers of Sardinia one must visit Taormina, Sicily, where Signor Daneu has collected some five hundred examples in his villa. His, the only large collection of *coberi bancu* which shows the evolution of this peasant art, represents thirty years of riding over remote mountain trails direct to the peasant homes.

Though variously and loosely called blankets, coverlets, and carpets, the Sardinian *coberi bancu* were always made to cover bridal chests, which, according to a custom established in the Middle Ages, were filled with the bride's dowry linens and carried in the wedding procession from her father's house to that of her husband. Lacemaking, embroidery, and, above all, weaving were the delight of the young peasant girl and her mother. Hard work in the fields never made their hands too rough to enjoy converting the home-grown wool and silk of the household into coverings for beds, benches, and boxes; into decorations for the harness of family animals; or, especially, into personal finery for festival occasions.

Sardinian girls, at the age of eight, began the designing and weaving of their bridal chest covers — no two of which are alike. At the same time, they made saddlebags for the donkeys, and collars for the cows of the prospective groom's family. These articles served as a sign manual of the bride's domestic proficiency, and were used only during the wedding procession and for the fortnight of festivities preceding the wedding. Afterward they were laid away in a chest, which accounts for their excellent state of preservation.

\* \* \*

The chest covers of the Daneu collection are of three types: those dating 1450-1700; those of the period 1700-1800; and those of the nineteenth century.



Fig. 1—SARDINIAN COVER (c. 1540)

Early tapestry type, and rare. The animals are donkeys; the female figures, perhaps mourners. This may therefore be a funeral rug.



## FIRST PERIOD

The oldest are made of goat's hair, wrought in tapestry weave, a technique whose use in early antiquity is well established. A fragment of Egyptian tapestry from the fourth century B. C. has been preserved, as well as innumerable examples from the Coptic period, and many primitive fabrics of identical weave from Peru. The Flemish and Gobelin products are but late expressions of this ancient method. Careful comparison of our Sardinian chest covers with Peruvian tapestries discloses an interesting kinship in design as well as in the actual method of carrying each weft only part way across the warp. This is, however, only the kinship of primitive peoples the world over, whether it be expressed in folklore or in pottery, weapons, or textiles, and cannot be traced to racial contacts either direct through conquest, or remote through avenues of commerce.\*

Each section of color was separately woven back and forth in one small space, no threads being carried entirely across the full width of the piece, as in the more elaborate weaving of later periods. Thus, the outline of the black donkey which ambles across the early chest cover shown in Figure 1 was woven backward and forward, no threads being carried across from black border to black centre line. Instead, the thread at the end of each line in the figure is turned back on itself.

The colors of the chest covers of this earliest period are mustard-yellow, taupe, gray, and black, arguing ignorance, at that time, of many native dyes later in popular use. The islanders, today, will tell you that human figures like those shown with the donkeys in Figure 1 are mourning women, and that such covers were *tappiti di mortu*, made to cover the dead as well as the bridal chest. The rarity of these earliest covers has caused them to be considered the most desirable for collectors. But they are ugly and uninteresting in color, and, hence, of less decorative value than the covers of other periods.

\* It is best not to tinker with so safe a conclusion; but the reader who is curious to follow trails of influence will find food for cogitation in the theory, once stoutly maintained, that the ancient civilizations of Central and South America antedated those of the Orient, and indeed supplied the latter with many of their myths and their fundamentals of symbolic art. — Ed.

## SECOND PERIOD

Though the repetition of pattern motives from one generation to the next makes it impossible to draw exact lines of period, it is certain that, by the year 1700, another distinct type of chest cover had developed. And it is safe to say that the covers of the eighteenth century are the most pleasing in design and color. Native knowledge of dyes had increased by this time. Vegetables, roots, leaves, and the bark of trees were used, as well as colored clays and iron. The predominant hues of this second

period are rich tobacco-brown, or henna, and soft blues of robin's egg, aquamarine, and peacock tones.

During this period the background was of home-spun sheep's wool or home-grown flax, either of which meant a light, clean-toned background for the design, which was woven in heavy woolen thread of contrasting color. The tapestry weave of the early period was here superseded by a compound weave, in which the design in colored threads was achieved by weaving extra weft threads back and forth, across and through the foundation fabric that formed the background. This made possible much greater freedom of design than did the tapestry weave, though it still frequently produced the row-upon-row patterning.

The fact that the looms were narrow — for each woman worked alone and had to throw the shuttle from side to side — meant that no one woven piece could be much more than twenty-four inches wide. This necessitated joining the strips by sewing, and was a factor influencing design.

Examination of the under side of Sardinian chest covers shows that they were not brocaded; for, in brocading (which is really embroidery done on the loom, with little extra bobbins, while the fabric is being woven), the threads do not run entirely across the piece, but only where needed. Beneath the brocading threads which furnish the design, one may see a complete fabric, as in embroidery; whereas, in tapestry, only the warp threads are to be seen underneath the weft.

Sardinian *coberi bancu* of the second period of compound weave are, in both design and technique, closely related to the well-known Perugian towels. These towels were made from the eleventh and twelfth centuries until well into the

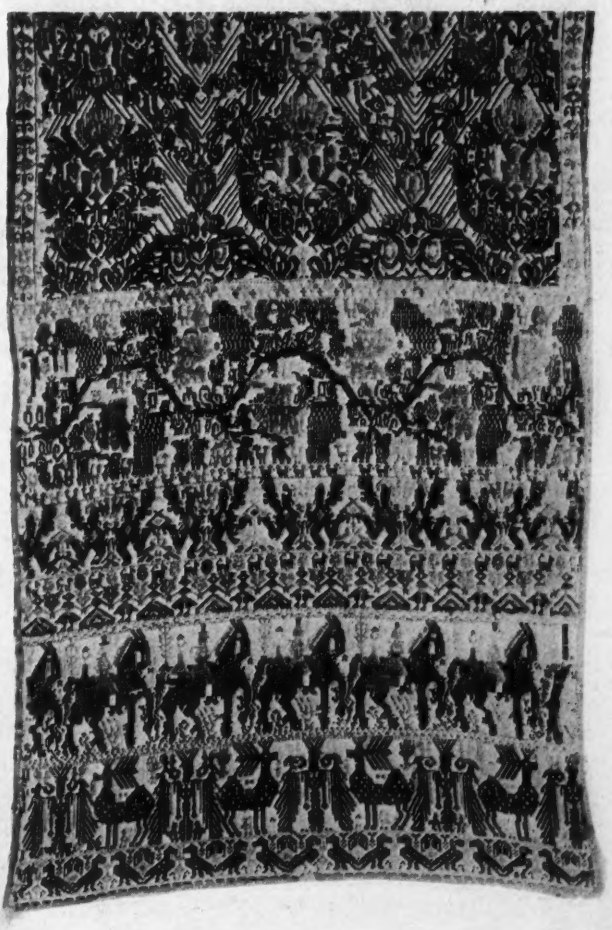


Fig. 2 — END OF SARDINIAN COVER (1760)

Lower row, eagles. Above: eagles and stags, the bride and groom on horseback, dancing figures, black angels with Cross, grapevine — emblem of fertility. Colors, henna and dull blue.

eighteenth and nineteenth, and may be seen not only in the museums of Italy but depicted in the homely Nativity scenes painted by Leonardo da Vinci and his contemporaries. They are of the same compound weave as the Sardinian covers of the second period, but are made entirely of linen, usually with a blue design woven in extra weft threads on a white background.

The designs of both towels and chest covers are interesting for their naïveté and originality. Both express the child-minded, unlettered peasant, who sees life directly, elementally, whose motive is befogged with no mystery, whose realism is blurred by no whimsical imaginings. But the peasant designer is gifted with a remarkable sense of line and form. Illogical and simple to a degree, the Sardinian peasant woman of past or present may make her flower the size of her horse, her eagle larger than her stag, yet she will not be guilty of overcrowding a given space. She will neither make her ornamentation too scant nor will



Fig. 3—END OF SARDINIAN COVER (early nineteenth century)  
Here the eagle of power and the deer of good fortune recur, as well as the peasant dance.

she use inharmonious colors, however intense in hue.

Geometric, floral, human, and animal figures are used, with and without a bordering fringe. Some of the chest covers have centres of geometric design with end borders of animal design. In others, rows of human figures alternate with rows of animal, bird, or floral designs. Some of the covers are signed with the name of the maker, the name of her town, and that of her husband, as in the case of one example in the Daneu collection which reads: *Ignazia* (the girl's name), *Caddeo* (the husband's name), *Tuveride* (her father's name), *Sadara* (her town's name), 1870 (the date of the making of the cover).

Since design is a matter of individual taste, the little Sardinian girl usually weaves into her chest cover what she sees before her—donkeys and birds, dogs and horses, and flowers. Perhaps a favorite nun or a returned immigrant brings a new motive, which is adopted and flourishes for a while. Perhaps a treasure in the church sacristy suggests a

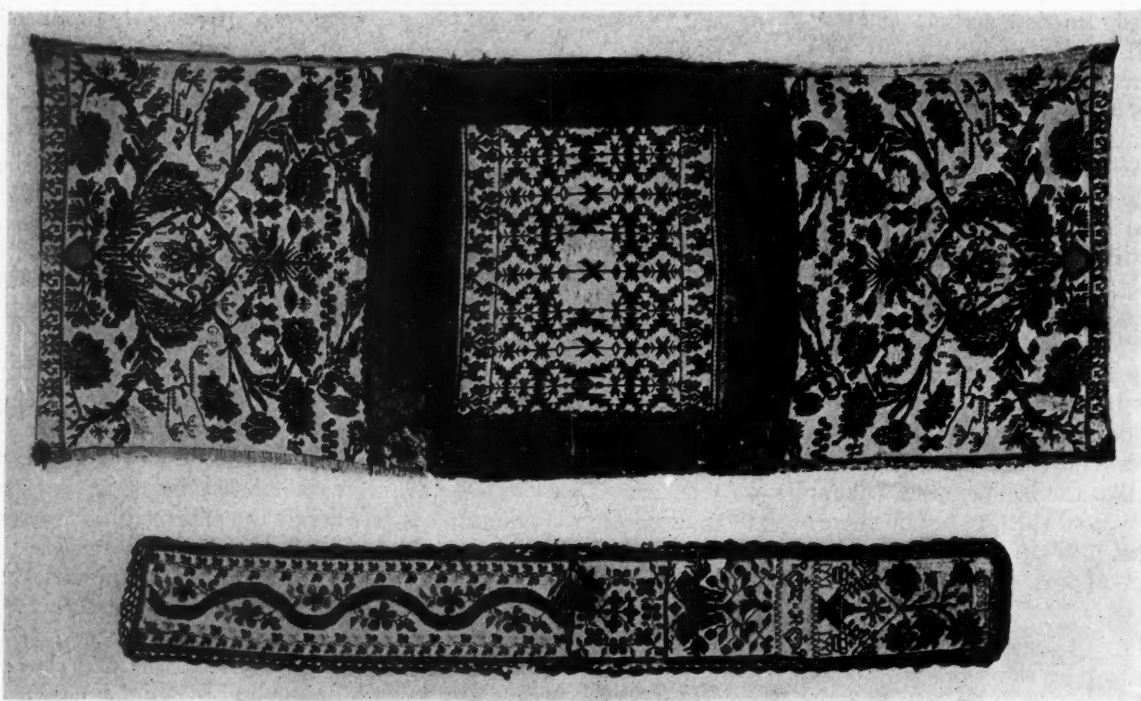


Fig. 4—SARDINIAN SADDLEBAG FOR A DONKEY (1832) AND COLLAR FOR A COW

The saddlebag is worked in brilliant colors; the pockets on each side of the centre serve as receptacles for fruit, cheese, and the like. The cow collar is decorated with the Cross, the Crown of the Virgin, the initial *M* for Maria, hearts, initials, and other symbols.



suitable figure. Rows of alternate men and women holding hands are the weaver's interpretation of the Sardinian peasant dance (*Figs. 2 and 3*). Angels, however black-bodied, may be known by their wings and the near-by sign of the cross (*Fig. 2*). Ducks and goats and donkeys are as strangely wrought as the Beasts of the Apocalypse. Birds abound, as in Perugian towels, and in the lace, embroidery, and tapestry work of the Middle Ages. Both the Norman eagle, with one head (*Figs. 2 and 3*), and the Bourbon eagle, with two heads, are to be found on Sardinian chest covers, for a part of the heraldic device of a ruling family is often added to the peasant weaver's design.

The deer stands for good luck, the vine symbolizes fertility (*Fig. 2*). The mysterious little black dog appears here, as on samplers of various countries; doubtless his purpose is purely decorative. The only romantic figure which the young girl weaves into her bridal chest cover is that of her chevalier, who comes riding. Sometimes she pictures him alone on his horse, sometimes the bride is riding with him, and carrying in her hand a bouquet of flowers (*Fig. 2*).

Whatever the design, it does not appear isolated in a kind of frame or niche as are Italian designs of corresponding period, but figures follow one another along the borders. They move with far greater liberty and reality than in Italian peasant work.

### THIRD PERIOD

The covers of the third and last period are less interesting than those of the first, and less decorative than those of the second. Even examples which frankly copy the older patterns can never have equal value, though the same home-grown wool and flax be put into their making and the same method of weaving be followed. For aniline dyes have made possible a riotous palette. The peasant

of hot, sun-baked countries invariably likes primal color: here the softening hand of time has not yet been exercised. Cerise and orange, lemon, crimson, royal purple, and grass-green are often used on one cover. The effect is that of a Cubist painting, while some of the covers dating from 1500 and 1600 have the mellowed tones of an old Persian rug.

To attempt to trace national influence in the designs of Sardinian chest covers seems futile, for, if it is difficult to classify characteristic national motives in the sophisticated

textiles of the rich, it is still more difficult to ascertain what influences were at play upon the poorer peasant, whose horizon was limited by the walls of his cottage and the boundaries of his small island.

Indeed, the much-mooted question of heredity versus environment is expressed afresh in Italian brocades and Sardinian chest covers. From which of Sardinia's settlers or conquerors the islanders learned weaving, it is difficult to say. Situated as she is in the Mediterranean, literally, as the name implies, the centre of earth's ancient civilization, the island of Sardinia was for centuries a magnet which drew the greedy gaze of conquerors. First colonized from Phœnicia, then used as granary for both Carthage and Rome, small Sardinia was conquered and overrun, in turn, by Vandals, Arabs, Genoese, and Pisans. These last the kings of Aragon ousted, and in their turn gave way to Spanish, Austrian, and Italian rule. Yet the influence of all these political upheavals has made but slight change in the life of the solemn, poppy-skirted peasant woman, who lives in the remote mountain fastnesses of Sardinia.

Calm-eyed, she has continued to weave her bridal chest covers after the manner taught by her mother and her mother's mother and so back through almost immemorial generations.



*Fig. 5 — END OF SARDINIAN COVER (mid-nineteenth century)*

A silhouette reproduction will often, as in this present instance, serve better than full color to reveal the essential excellence of these Sardinian designs. Note here the composition of the unit rectangle, whose repetition in various positions constitutes the field.



# New York State Glasshouses

## Part I

By HARRY HALL WHITE

THE lament of one age is the delight of the next. Witness the regret expressed in the personal diary of DeWitt Clinton, in 1810, when, as member of a commission for the State which he was later to govern, he wrote:

August 16th, 1810,  
... after the Oneida Reservation we entered the town of Vernon, in which three glasshouses are in contemplation; one has been in operation for some time. It is rather to be regretted that this business is overdone. Besides the glass introduced from Pittsburgh, and from a glasshouse in Pennsylvania, on the borders of Orange County, and glass imported from Europe, there are ten manufacturies in the State already, or about to be established.\*

I have had the keen enjoyment of investigating the scant records and genealogies, and of visiting several of the sites of the old glasshouses mentioned in Clinton's journal. Some of my discoveries will be of interest to the collector.

As a member of the commission which was to report on the most eligible route for the Erie Canal, Clinton was in close touch with local industrial developments, and heard of plans and prospects, many of which were never developed outside the minds of their promoters. Of the glasshouses in the town of Vernon noted in his diary, only two succeeded in making sufficient glass to entitle them to mention by later historians, and to leave enough fragments to enable one to locate their old furnace sites.

However, when I examined the State records of incorporations, I found that, prior to 1810, four charters were granted by the State Legislature for making glass in Oneida County, in which Vernon Township is located. The concerns thus incorporated were: (1) the Oneida Glass and Iron Company; (2) the Oneida Glass Factory Company; (3) the Utica Glass Company; and (4) the Mount Vernon Glass Company. The following notes record my further investigations into the history of these enterprises.

\**The Life and Writings of DeWitt Clinton*. By William W. Campbell. New York, 1849, p. 191.

### THE ONEIDA GLASS AND IRON COMPANY

This company, incorporated in 1809, was established at Taberg, New York, now a sleepy little village in Annsville Township, in the southern part of Oneida County. I have visited the place, interviewed the oldest living inhabitants, and searched the furnace site. But from no source could I obtain evidence that glass was ever actually made at Taberg. Thus, for once, both history and tradition checked — which is unusual. The site of the old furnace is at the edge of a low, but fairly steep, bluff, at whose foot parts of the early cupola now lie. This location evidently per-

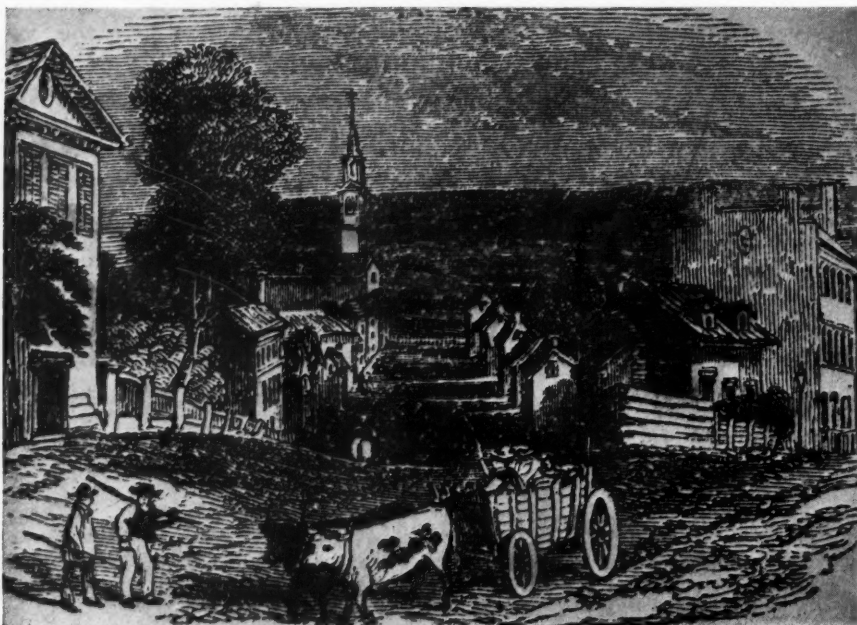
mitted wagon-hauling of fuel, flux, and ore to the level of the furnace-charging gate.

The products of the Oneida Glass and Iron Company, it seems, were always charcoal pig iron, and hollow ware — kettles, pots, and skillets. This pig iron was of a very fine grade. For its making Clinton ore was freighted, on the Chenango Canal, from Kirtland, New York. From this excellent grade of metal were made the billets which were later rolled into the sheet iron which has endured these many years in pierced lanterns, sconces, and the decorated tinware now treasured by us all.

At the time of its incorporation, the Company undoubtedly obtained the charter right to make glass should its iron production proved unsuccessful. In early charters or laws I have frequently found provisions allowing a manufacturer to make additional products, or to establish a glasshouse in an adjoining county in case the materials at the original location were found unsuitable. In any event, the Oneida Glass and Iron Company was a glass company that did not make glass.

### THE ONEIDA GLASS FACTORY COMPANY

The petition of this second concern was allowed by the thirty-second session of the New York State Legislature, February 17, 1809. The promoters and first directors of



VIEW OF THE MAIN STREET OF UTICA ABOUT 1810

From *America, Historical and Descriptive*. By J. S. Buckingham. New York, 1841, Vol. II, p. 258.



the enterprise were: Watts Sherman, Abraham Varick, John Steward, Jr., Alexander B. Johnson, and Richard Sanger.\* The local historian records a long list of subscribers to the company's stock, the amount of which was \$100,000. Most of these optimists were Utica men, some of whom were later to become prominent in the early history of their city. At this time, however, Utica was but a village, about the size of Buffalo, with a thousand or twelve hundred inhabitants.

One man in particular, among the Glass Factory organizers and promoters, though not a Utican, is to be noted. This was Lawrence Schoolcraft, whose name is familiar to most students of American glass and glass manufacture.

When I first heard of Schoolcraft, he was mentioned as "the superintendent of a glasshouse near Albany"; but I have never been able to find a trace of him in Albany history. His interest in the Utica project, however, greatly assisted its promotion, though he took no active part in its management or operation. At a later date, with his son Henry Rowe Schoolcraft, he was to prove instrumental in the organization of a glasshouse at Keene, New Hampshire. He eventually settled in the town of Vernon, New York, where the records show that he was Justice of the Peace in 1826. He died there, in 1840, and is buried in the village cemetery. I have dwelt, at considerable length, on the history of this man and his connections at Utica, Vernon, and Keene, for reasons that will be apparent when the products of these various places are compared.

The Glass Factory Company purchased a factory site at Vernon, New York, seventeen miles west of Utica, "where the turnpike traverses the Skanandoa." A glasshouse was promptly erected and placed in operation under the management of Willett H. Shearman. So successful and so long was this man's guidance, that the factory became known as "Shearman's Works." Its product was marketed through a Utica dealer or agent, E. B. Shearman, evidently a relative of the manager.

In looking over Shearman's advertisements, I was impressed by the man's continual emphasis of the fact that he specialized in American products. His slogan was "Dealer in American Goods." Among these goods he lauds the merits of his "Oneida Window Glass." These old newspaper files reveal plenty of competition with Shearman's glass. They also show the activities of some of the rival glasshouses — some new names and some old friends, including: the Peterboro Glass Works, the Champlain Glass Works, the Ontario Glass Works, the Geneva Glass Works, the Pittsburgh Glass Company, and the New England Crown Glass Company.

Of course these different firms did not all leap into the market at the same time, but they came in sufficiently rapid succession always to afford keen competition. Nevertheless, the business of the Glass Factory Company grew, for, as the receipt of a new brand of glass was announced by a certain store or warehouse, Shearman would advertise that he had just appointed a new agent. The *Utica Patriot* for September 10, 1811, contains the statement:

E. B. Shearman announces his appointment as agent for the Oneida Glass Factory, and deposits of glass with two dealers:

William Alexander, Little Falls, N. Y.  
G. Huntington & Co., Rome, N. Y.

Note that this advertisement appeared in 1811; but Clinton, in his private journal of 1810, previously mentioned, states that he saw, in Little Falls, New York, good glass of local manufacture.

There is no documentary or other evidence to explain why the directors of the Glass Factory Company decided to quit their business. The fact is that they disposed of their real estate, and closed the Company's affairs August 18, 1836, thus ending the career of one of the first, and one of the most successful, of the early New York glasshouses west of Albany.

I found Vernon a pleasantly typical New York village, boasting several of the "untouched type of country store buildings." After suitable enquiry, I located the site of the glasshouse, about a mile from the village, on the Peterboro road that leads to the southward. Here, at the right of a four corners, lies a triangular piece of property, where formerly stood the Oneida Glass Factory Company's works. The site is now pasture land, for the old structure has been long since demolished. However, parts of the foundations and some masonry are yet to be seen. In and about the place, I found a good many fragments of glass; but a more thorough search might be possible if the land were under cultivation. It is unlikely that any saleable product other than window glass was made here. The majority of worked fragments which I found were in aquamarine, the regular factory run, unless an order was received for a lot of colored glass for a church or a public building. On such occasions, I surmise, those workmen who were sufficiently skillful would blow a few offhand pieces for friends and visitors. These interesting and sometimes beautiful pieces are eagerly sought by collectors, and, strange to say, bring high prices despite the fact that they defy classification or attribution as to either source or age.

#### THE UTICA GLASS COMPANY

Encouraged by the success attending the sale of stock in the Oneida Glass Factory Company, one of the stockholders, Peter Bours, and two other investors, John Stewart, Jr., and Seth Dwight, together with Hugh Cunningham and Benjamin Walker, in 1809, obtained from the State Legislature a special charter for the Utica Glass Company. A capital stock of \$250,000 was offered for sale.

The Company proposed to manufacture crown glass, a grade of product superior to the cylinder window glass such as the Oneida Glass Factory Company was to produce. At that time crown glass was successfully made in this country only at Boston, Massachusetts; and the Utica Company promptly tried to secure the necessary workmen from that city. Deming Jarves mentions this attempt, but states that it was unsuccessful. The agent and the workmen who had been induced to break their indentures and leave the employ of the Boston Window Glass Company were arrested and returned to the Hub.\*

\**The Pioneers of Utica, from the Earliest Settlement to 1825.* By M. M. Bagg. Utica, New York, 1877. p. 273.

\**Reminiscences of Glass Making.* By Deming Jarves. New York, 1865. p. 57.

About three miles north of Utica, on the Glass Factory Hill Farm, and on a road still known as the Glass Factory Road, the Company purchased a tract of land and erected suitable buildings. At this site I found many evidences of elaborate preparation. Some of the foundations of the old furnace are still to be seen, though, as is common in the case of ruins of the sort, much material has been drawn away for foundations of various buildings and for road-making.

I carefully searched the site and the surrounding territory, much of which was under cultivation, and obtained a very satisfactory gathering of glass. Among the pieces I found no evidence that the company made anything other than the intended product — crown glass — though the fragments of the rim, or extreme edge, of the large sheet

obtained by the "crown method" are so suggestive of the edge of blown dishes that they might easily mislead the casual observer. The fragments found were all of a uniform, light aquamarine.

There was a great deal of speculation in the Glass Works stock, but the enterprise proved a failure. Expenses were high, and production low. What happens today, happened then. The Company struggled along in a hopeless effort to compete with the crown window glass of Boston. It was struggling in 1813, and in 1819 it advertised for glass-blowers. In March, 1822, the plant and lands were leased to the Oneida Glass Factory Company of Vernon. So ended another of the early attempts — no bottles or flasks, though some of the inevitable offhand pieces may be in today's collections.

(To be continued)

## A Willard Clock of Unusual Interest

By HAZEL E. CUMMIN

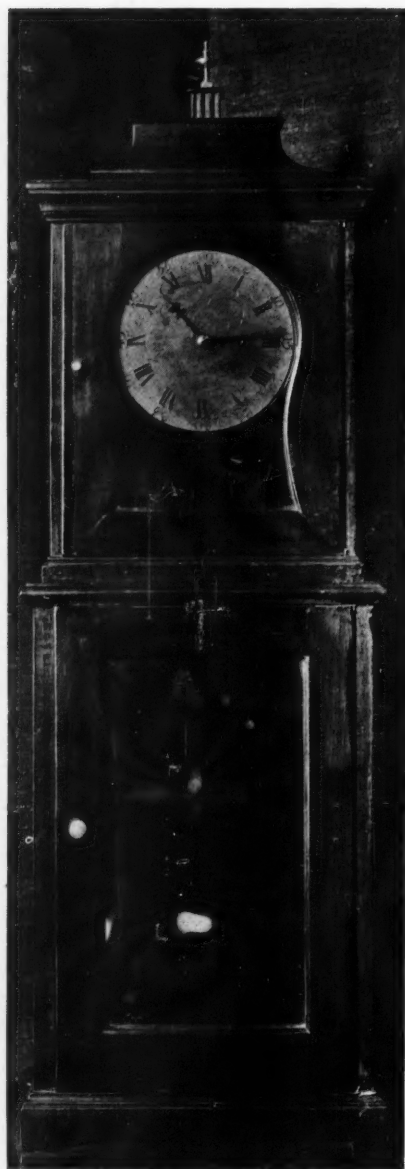
ABOUT the early business life of Simon Willard, famous inventor of the banjo clock, there has always been a good deal of uncertainty and disagreement, even on the part of the man's direct descendants. Writers on the subject, lacking definite data, have been obliged to draw, in large part, upon their imaginations, with the result that virtually no two accounts of Willard's work in Grafton, Massachusetts, before the time of his removal to Roxbury, fully agree. For this reason, the clock shown here, which apparently throws new light on an obscure part of Willard's career, is of unusual interest.

So far as I know, this clock is the only one of its type which may be definitely dated. As will be seen by the inscription on its face:

Simon Willard  
Grafton  
for  
Levi & Abel Hutchins  
Concord

the specimen was a gift from Willard to his first apprentices, Levi and Abel Hutchins, presumably on the completion of their apprenticeships, in 1786. It is now in the possession of Mrs. Charles L. Hutchins of Concord, Massachusetts, whose husband was a son of Levi Hutchins.

Half, or shelf, clocks of this type are known to have been made by Willard during his life in Grafton, preceding his Roxbury period. They were small, usually about 24 inches high and 10 inches wide, with brass



dials, simple cases of cherry or mahogany, and very heavy weights. The kidney shape of the opening was a distinctive feature of many of the doors. Such clocks were made to stand on a shelf and had to be wound every other day. For some unknown reason, Willard called them thirty-day clocks. He advertised them for sale at \$10 each.

Only a few of these clocks are now known. All bear the word *Grafton*. None has ever been found marked *Roxbury*. John Ware Willard, whose account of Simon Willard and his clocks was privately printed in 1911, notes that Willard discontinued making thirty-day clocks after his transfer to Roxbury — a statement which seems to be borne out by the facts above mentioned.

The evidence of the Hutchins clock, then, indicates a circumstance which has not hitherto been clear to biographers, namely, that, for a few years, Simon Willard, like his brother Benjamin, ran two shops; one in Grafton, the town of his birth; the other in Roxbury. There is some reason to believe that he came to Roxbury before 1780. Certainly he was there in

Fig. 1 — SIMON WILLARD HALF-CLOCK (c. 1785)  
Presented by Willard to his apprentices Levi and Abel Hutchins. The case, which shows evidences of late repairs, is apparently of mahogany or cherry. The panel of the upper door is of pine. The clear glass of the lower door is probably a replacement of an earlier wood panel, or a panel of painted glass. (Compare clocks in Nutting's *Furniture Treasury*, Vol. II.)  
By courtesy of Mrs. Charles L. Hutchins



1783, when Levi and Abel Hutchins, according to their own accounts, entered his employ.

Now it is not probable that a clock engraved with their names would have been presented to two young apprentices either before, or at the beginning of, their terms of service.

But it was a well-known custom in those days for a master artisan to present his pupils, on the completion of their apprenticeship, with an example of his own or his shop's craftsmanship. Hence I think we are justified in assuming that the Hutchins clock was presented to Levi and Abel in 1786, when they were preparing to leave Roxbury and begin the business of clockmaking for themselves in Concord, New Hampshire. Yet Willard would scarcely have marked the piece *Grafton*, if he had not been maintaining a shop in that town. It is, of course, possible that the names of the Hutchins boys were added to the face of a stock specimen made at some

earlier date; but, even if such were the fact, the piece could hardly have been more than a year old at the time of its donation to the industrious pair.\* That would place it as early as 1785, from which year, we have the

\* Obvious differences between the forms of the letters in the upper inscription and those in the lower — notably the *l's*, *t's*, and *n's* — clearly indicate the hands of two different engravers, working, perhaps, at different periods. — Ed.

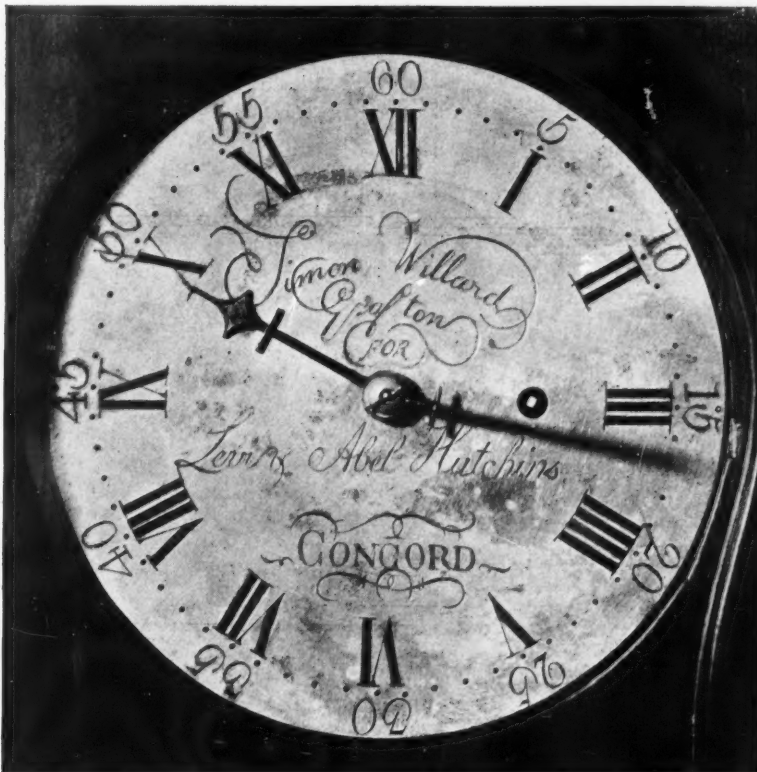


Fig. 2 — DIAL OF CLOCK SHOWN IN FIGURE 1

deed for a Grafton estate, in which Willard records himself as "clock and watchmaker of Grafton."

It seems probable, therefore, that Simon Willard, like his brother Benjamin, who advertised "all branches of the business likewise carried on at his shop in Grafton,"

retained his business and, in part, his home, at Grafton, until such time as he felt himself firmly established in Roxbury. This, I imagine, would have been about 1788, when he married, as his second wife, Mrs. Mary Leeds of Dorchester, and became a permanent resident of Roxbury. It was about the same time, too, that he was completing his plans for the famous eight-day timepiece, or banjo clock, a patent for which was applied for in 1801. As this was really an improvement upon the half-clock, it is easy to understand why Willard discontinued making the latter so as to concentrate upon perfecting the newer and better device.

Doubtless, then, the clock which he presented to his apprentices was one of the last of its kind to leave his hands. Besides being a choice memento, the piece likewise serves as a long-missing link in the sequence of Simon Willard's career, a rationalizing element which makes his life appear as a logical course of events instead of a series of unrelated responses to whim.

## The London Letter

By GUY CADOGAN ROTHERY

CHRISTIE'S celebrated rooms were crowded, as perhaps they never have been before, when the Portland Vase was put up at auction. There we stood, tightly packed, patiently gazing for over an hour at the beautiful piece of glass, which was guarded by policemen. Then the auctioneer appeared, and made a few remarks. A bid of £10,500 was offered, followed by half a dozen that raised the figure to £30,450. Then there was a lull; the hammer fell — and the vase was whisked away, having been bought in by the owner, who was unwilling to part with his precious vase for a paltry \$150,000. It was all over in less than ten minutes.

Such is the exceedingly short story of what will go down as an historic event in the annals of collecting. But it has had one sequel, and that is stimulation of demand for the genuine old Wedgwood replicas of the Portland Vase. A specimen of the first fifty made by Josiah will fetch over 25 guineas; but later copies are selling, just now, at from 10 to 15 guineas each.

A rather different view of old British silver has been given us by Lord and Lady Howard de Walden's loan exhibition at Seaford House. This was very rich in drinking cups — some dating from the fifteenth century — tea services, and toilet services. A feature of the collection was the great variety of plate bearing provincial hall marks, including those of Dublin, Edinburgh, Norwich, and Newcastle-on-Tyne, all celebrated for their old silverwork. Such local marks are eagerly sought by collectors, and it is wonderful what treasures, great and small, may be unearthed in many a quaint country town.

Of course, prices vary greatly, as the following recent auction results indicate. Silver bearing the Dublin hall mark (*a figure of Hibernia*) ranged from 17s. per ounce, for a pair of plain goblets with reeded feet (1756), to 460s. per ounce, for a plain hexagonal chocolate pot with domed cover (1714); while, at the same sale, a sugar basin, chased with birds and laurel festoons (1760), realized £67, or 440s. per ounce. A pair of Edinburgh (*mark, a castle*)



NO. R-65 BASIN, DOMED COVER  
A capacious dish copied from original made by Boardman  
c. 1825. Diameter 14 inches.

## Made by the *Only Survivor* of *Early American* Pewter Craft

**I**T is but natural that Reed & Barton pewter pieces should possess the design, quality, and lustre of rare old originals, for Reed & Barton craftsmen have worked in pewter for more than a hundred years.

This organization still reflects the leisurely, painstaking ways of the forefathers — and the result is delightfully apparent in the pewter reproductions it offers you. In its porringers, beakers, coffee-pots, candlesticks, tobacco jars and other decorative and utilitarian objects, there is absolute fidelity to precious examples of early pewter-craft.

Write for catalogue and information. Let us tell you where Reed & Barton Pewter may be seen.



REED & BARTON  
TAUNTON MASS. NEW YORK, N. Y.

**REED & BARTON**  
ESTABLISHED 1824  
TAUNTON, MASS.  
**PEWTER**

goblets (1819) did not soar above 8s. 6d. an ounce, though a vase-shaped tea urn (1792) reached 22s. A Newcastle (mark, *three castles*) plain tankard, with a rib round the barrel (1781), passed at the rate of 11s. 6d. per ounce; and a small sauce boat, with beaded border (1777), from the same town, rose to 42s. per ounce. A cream jug (1805), with the Sheffield mark (*a crown*), went at 17s. per ounce, and an expanding wire toast-rack, at 24s.

\* \* \*

The exhibition, at the Victoria and Albert Museum, of miniatures by George Engleheart and his two pupils, J. C. D. Engleheart, a nephew, and Thomas Richmond, a cousin, has well repaid the time and trouble of bringing it together. There are 371 examples, mostly loaned, though many from the Museum's own permanent collection were included. They illustrate the senior Engleheart's three periods, and, since quite a number are but half completed, they offer excellent opportunity for studying his technique. Engleheart was painstaking, with a keen insight into character, a relish for detail in costume and ornament, and a finish approximating that of the enameler; but that he could vary his manner may be perceived in his copies, in his miniatures after paintings by Sir Joshua Reynolds and Richard Cosway, and in the sketchy, dreamy aspect of some of his unfinished portraits. He was, in his way, a genius. His nephew followed his methods without attaining his perfection, though the younger man's allegorical pieces are charming. Richmond is polished, but hard — a copyist of nature rather than an interpreter.

Although George Engleheart was a prolific worker, his miniatures are not often in the market. The two most recent auction records for his work are a portrait of a lady in a pink dress, which fetched £15 16s., and another of Mrs. Canfield, in Empire dress, which sold for £17 17s.

\* \* \*

Pictures, by the way, are being freely bought, while auction prices continue their upward flight. Some romantic happenings have marked recent sales. Thus a fine portrait of an old man, probably, though not positively, by Rembrandt, was put up at Christie's, the owner expecting to realize about £1,000. From a preliminary bid of 200 guineas, offers slowly rose to 10,000 guineas and finished at £16,380. Then a very beautiful basket of flowers by Fantin-Latour, dated 1897, which sold at the Barnes sale, in 1894, for 48 guineas, realized 1,450 guineas. Surely very pleasing increments on investments!

But such appreciations in value are easily beaten in the stamp collecting world. For instance, we have just seen a Newfoundland two-penny 1857 stamp sold for £20, and a New Brunswick one-shilling 1851 stamp, for £34. It would appear that the ranks of philatelists are increasing rapidly; though many collectors, eschewing strictly scientific methods, are specializing in pictorial or commemorative issues, and are making up quite instructive albums.

\* \* \*

A rather more out-of-the-way hobby is the collecting of walking sticks. A unique collection of 45 walking sticks, canes, and hunting crops, assembled by the late Sir John Wrench Towse, has just been sold at a rather steep figure; and I hear from a well-known dealer that he has a standing commission to purchase these things for an American client. More common is the gathering together of all manner of wands of office, from the old silver-gilt maces or Admiralty Court silver oars (one was shown at the Seaford House Exhibition) to special constable's truncheons. There is a very complete set of the latter at the Geffreyes Museum; while gypsy's long staves with bulbous silver heads, and the odd staffs of savage chieftains are to be seen in other museums and in dealers' stocks. They find ready sale for adorning the halls of country houses and masculine dens.

\* \* \*

While true connoisseurship of prints is growing, the demand for prints, as prints, is so great that rare and ordinary examples



## *American Antiques for American Collectors*

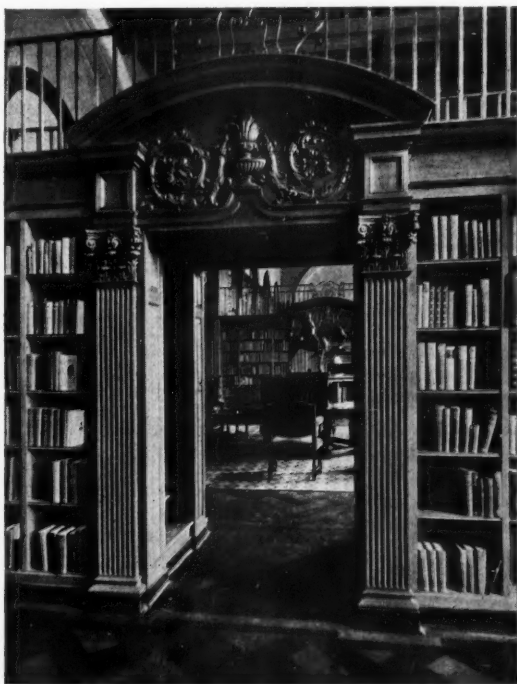
Recent public sales of private collections of early furniture can leave no doubt as to the constantly intensified interest in American antiques — particularly of the finer and rarer types. Many years ago, realizing the inevitable trend of taste among collectors in this country, I began to confine my buying to articles which I believed were worthy to endure permanently as monuments of Colonial craftsmanship. Since then it has been my privilege to secure many masterpieces of cabinetmaking for museums and for exacting private collectors. My resources of long experience and of special facilities for locating choice examples are always at the disposal of my clients.

## Henry D. Weil ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF  
FINE FURNITURE AND ITS APPURTENANCES  
CONSULTATIONS :: SPECIAL COMMISSIONS

*247-249 East 57th Street*

NEW YORK CITY



A VIEW OF THE READING ROOM IN THE BAKER MEMORIAL LIBRARY AT DARTMOUTH COLLEGE.

PILASTER CAPITALS AND OVER-DOOR PANEL ARE CARVED IN SOLID OAK. ALL OF THE INTERIOR FINISH OF THIS REMARKABLE LIBRARY WAS SUPPLIED BY DAVENPORT-BROWN COMPANY.

*T*HE fact that the design for a piece of interior woodwork is simple and unpretentious in character should not lead to the conclusion that the work can be satisfactorily carried out by inferior or ill-equipped workmen. In truth, the plainer the pattern, the more insistently it reveals every ill-chosen piece of wood, every inequality in joining, and every imperfection of workmanship.

Davenport-Brown Company controls the facilities for executing the finest and most distinguished types of architectural finish for public and private buildings.

But its approach to every task — large or small, simple or elaborate — is always guided by the same purpose: to achieve perfection in all details of the selection and treatment of beautiful and appropriate woods.

*Write for the illustrated booklet, FROM WINDBREAK TO PAN-ELED HALL, now ready for distribution.*

*All inquiries will receive prompt attention*

DAVENPORT-BROWN COMPANY, 285 WASHINGTON STREET, SOMERVILLE, MASSACHUSETTS

MEMBER OF THE BRITISH  
ANTIQUE DEALERS' ASSOCIATION



ONE OF A PAIR OF VERY FINE HEPPLEWHITE  
CHAIRS, IN PERFECT CONDITION

## English Antiques at Wholesale

This is the day of English antiques. Thirty years experience gives our two English houses opportunities for buying which no visiting American can hope to find. To those considering a trip this summer we wish to say that no visiting buyer can collect really straight antique furniture in England, and get it back to America, for less than he would pay at 140 Charles Street, Boston.

*Norman R. Adams, Inc., 140 Charles Street, Boston, Massachusetts.  
In England, Norman R. Adams, Ltd., 10, Hans Road, Knights-  
bridge, London. Denmark and Unity Street, Bristol.*

ADAMS  
Boston

alike are rising in price. Astonishing sums were given at a recent sale of French colored prints; and, when the portfolios of a dealer were dispersed at Christie's this month, the bidding was fast and well sustained. The demand embraced etchings, engravings, mezzotints, and lithographs, both old and modern. For instance, while £23 was given for two etchings by Rembrandt, £80 for two colored prints of the *Beaufort Hunt*, by H. Alken after W. P. Hodges, and £80 17s. for eight colored prints of *Count Sandor's Exploits in Leicestershire*, by E. Duncan, after J. Ferneley; two etchings, *Furnace Nocturne* and *Nocturne's Palaces*, by J. M. Whistler brought £304 10s. and £525.

\* \* \*

This reminds me that an exhibition of contemporary American prints, organized by the American Federation of Arts, is being held at the Victoria and Albert Museum. It comprises upwards of 400 examples of etchings, engravings, and lithographs (including ten of Whistler's from the Museum), and is proving an immense attraction. It is evident that, besides the works of Whistler and Pennell, those of such artists as John Sloan (very reminiscent of Daumier), West, Childe Hassam, and George Bellows will soon become marks for collectors. Many of these have added interest as they deal with the vanishing relics of New Amsterdam and New England.

\* \* \*

Sir Montague Barlow has retired from the chairmanship of Sotheby's, and has been succeeded by Major Warre. Reviewing, at a farewell dinner, the work of the famous auction house during the past twenty years, Sir Montague observed that, while two decades ago books formed quite two-thirds of the business, they now represented about one half, though their value had increased fourfold. Works of art, prints, and pictures have risen to a quarter of the whole — a practical side-light on present tendencies among collectors.

## Shop Talk

By BONDOME

THE city auction rooms are closed, and, for the next month or two, rural sales will hold the stage. Such events are usually worth attending. To be sure, unless they are conducted under well-known auspices, it is frequently advisable for the prospective purchaser to exercise great caution in his buying; but that circumstance in no wise detracts from the picturesqueness of the general performances or diminishes their flavor. Oftentimes the less desirable the goods, the funnier the auctioneer — and a country auctioneer can be most amusing when he so chooses. Viewed solely as shows, those summer sales which are held out-of-doors, with a weather-worn farmhouse offering a beguiling scenic background, are likely to prove most entrancing. To those persons, however, who are visiting sales with the intention of making purchases, I should recommend the late season housecleanings of established dealers as likely to prove safest and most satisfactory. While the latter, of course, offer only a choice among left-overs, they frequently yield desirable items, though the surest method of acquiring what one really wants is to emulate the early bird, and to visit the shops before their winter hoardings have been depleted.

\* \* \*

But to return a moment to the city, I have before me the résumés of last season's sales, at both the American Art Galleries and the Anderson Galleries. The dollars-and-cents totals for the two are stupendous, amounting to well over \$9,000,000. Of this, the sales at the American Art Galleries, sixty-five in all, account for \$4,302,397.50; those at the Anderson Galleries, for \$4,787,766.85.

Few persons realize the sums that pass each year for rare books; yet book sales alone at the Anderson Galleries amounted to \$1,552,097.75, while the American Art Galleries' total for the same category was \$566,640.50. Furniture and objects of art at





ONE OF A PAIR OF GEORGIAN MIRRORS WITH  
ORIGINAL CANDLE SCONCES OF WALNUT AND GILT

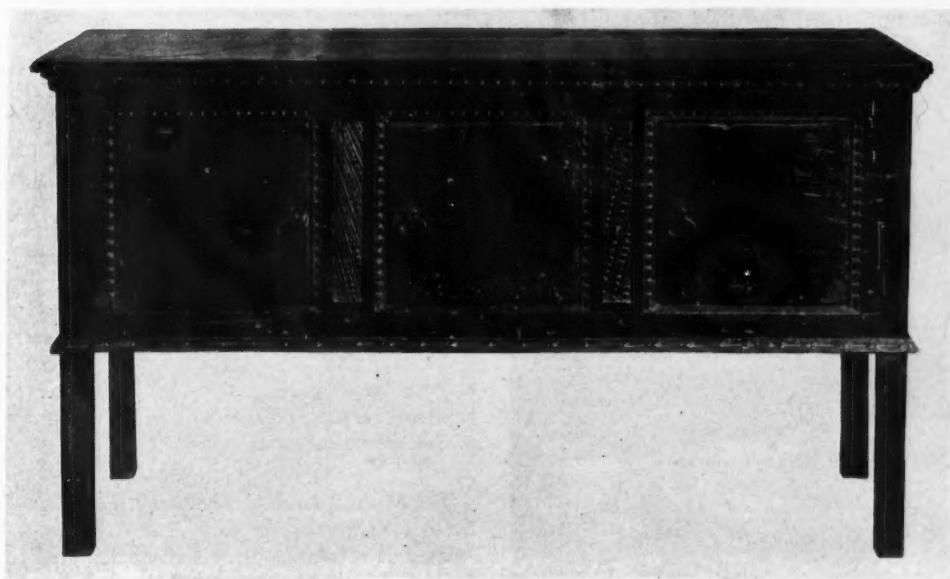
MY shop will be closed during  
the months of July and  
August when I shall spend most of  
my time adding to my collection of  
fine English and American antiques.  
In the fall I shall move to larger  
quarters in order to display my  
stock to better advantage. My new  
location will be announced in a future  
issue of the Magazine ANTIQUES. In  
the meantime I can be seen  
only by appointment.

ADRIEN FRANCOIS WELLENS

430 EAST 57th STREET

NEW YORK CITY

Telephone, PLAZA 3107



*From England Comes a Side Table*

A hall or dining room will find itself more distinctive because of this English side table of richly-blackened oak. Carved moldings make it as beautiful as it is useful.

*You are invited at all times to visit*

THE ANTIQUES ROOM / SIXTH FLOOR / FURNITURE BUILDING

JORDAN MARSH COMPANY

BOSTON, MASSACHUSETTS

## When you are on Fifth Avenue



**S**TOP in at Plummer's. Visit our Antique Department on the third floor. Though limited in the main to China and Glass a few other items are on display — pieces of a different nature that were, because of their unusual character, included in our collection. Among these may be found tin, lacquer, papier-mâché trays and boxes, silhouettes and miniatures, Sheffield Candlesticks, Color and Sport Prints, and Battersea Enamel pieces.

And we would like you to see the old, unglazed, Whieldon dish pictured above. It is 11½ inches long, 7¾ inches wide, 2¾ inches deep. It is a rare and lovely piece, \$25. The four jugs, below, are part of our fine collection of Resists. The three largest are done in a very fine silver, while the smallest is of purple hue. They measure and are priced as follows: 7 inches, \$75.00; 6½ inches, \$85.00; 5½ inches, \$150.00; 4½ inches, \$125.00.



### Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF  
*Modern and Antique China and Glass*

7 & 9 East 35th Street, New York  
Near Fifth Avenue

New Haven, Conn.  
954 Chapel Street

Hartford, Conn.  
36 Pratt Street

the latter galleries fetched \$2,875,071.50; at the Anderson Galleries \$1,852,097.50. The American Art Galleries include autographs in their report for book sales; but at the Anderson Galleries autographs alone realized over \$500,000. Paintings netted just over \$650,000 at the Anderson Galleries, and \$734,095 at the rooms on 57th Street.

The report of the American Art Galleries stresses particularly the high prices recently paid for American furniture at the Reifsnnyder sale, and at the closely following Ayer sale. Many persons expected the latter event to be something of an anticlimax; but the outcome proved them to have been in error. The Reifsnnyder sale had served to whet the public appetite rather than to appease it, and the Ayer collection benefited accordingly. I am told, further, that since these sales, dealers who specialize in fine American furniture have found their business materially stimulated.

American silver, fine specimens of which are becoming increasingly rare, scored high prices whenever it was offered. A Benjamin Burt tankard (c. 1756) realized \$3,600 at the American Art Galleries, and a Benjamin Hiller porringer (c. 1710), \$1,900.

\* \* \*

In the face of such figures as have been quoted, no one can question the permanence and stability of the collecting interest in America. Yet, without doubt, this interest is steadily advancing in discrimination. Rarities of high quality command a ready market. Articles which have attained relatively tall prices solely in response to a transitory decorative mode are not always so easily disposed of. If one buys antiques merely as a matter of amusement, he need not concern himself with subsequent fluctuations in their value. If, on the other hand, one looks upon his purchases as an investment, it is well to bear in mind that, with antiques as with securities, the best are, in the long run, likely to show the surest price enhancement.

\* \* \*

Not many persons, of course, can afford to acquire Philadelphia highboys such as that which dominated prices at the Reifsnnyder sale. But with patience and perseverance almost everyone can learn to distinguish intrinsic and lasting quality when he encounters it. Buying the cheap simply because it is cheap, or making large accumulations of the commonplace because it is easily available, usually leads only to disappointment.

\* \* \*

Arrangements for the exhibition of antiques from private collections which is to be held at the American Art Galleries in New York from September 25 to October 11 are progressing smoothly. The owners of rare pieces are, without exception, showing a generous spirit of coöperation and are placing their choicest treasures at the disposal of the committee. Next month I hope that ANTIQUES may be able to offer a preliminary peek at a few specimens. This exhibition will, I believe, perfectly illustrate the possibilities of an educational display. Staged under the very highest auspices, representing selection by authority, and dedicated to an eleemosynary purpose, it will set a standard not likely to be surpassed for many years to come.

\* \* \*

The Metropolitan Museum of Art, in New York City, will continue its exhibit of American Industrial Art through the month of August. I recommend a visit as calculated to intensify one's respect for antiques. Through July and August the Museum will likewise stage exhibitions of embroideries, costume accessories, and velvets; of Japanese prints; and of selected masterpieces of the printmaker's art.

\* \* \*

It is my sad duty to record the death, last month, of Philip Flayderman of the Boston firm of Flayderman and Kaufman. Mr. Flayderman had, for well over a quarter century, been a conspicuous and influential figure among New England dealers in antiques. His business will, I understand, be continued under the old name, with Benjamin Flayderman representing his late father's interest.



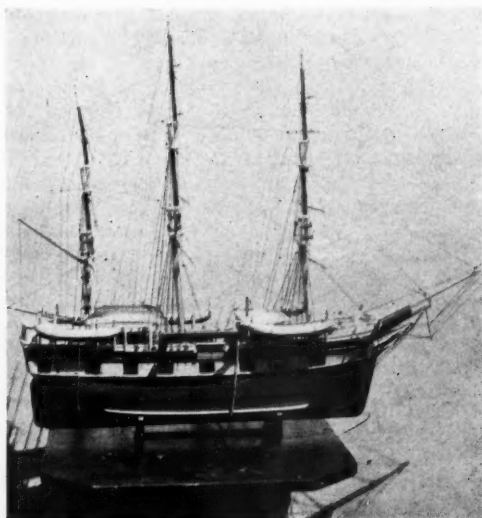
**T**HE antique business is no lazy man's job. To make a success of it a person has to be merchant, detective, expert, diplomat, traveling salesman, and truck driver all in one. In proportion to the financial return, it requires more knowledge, more patience, more perseverance, and more downright honesty than any other business that I know of. Most of its compensation comes from its infinite variety, from the opportunity to possess, for a time at least, the lovely treasures of early days, and from the friendly contacts that are to be made with exceptionally interesting people.

*George N. McMahon*

GEORGE N. McMAHON  
33 Charles Street  
BOSTON, MASSACHUSETTS



ANTIQUES  
*A Fair Profit Satisfies  
Me and My Customers*



THIS SPLENDID MODEL OF THE OLD NEW BEDFORD WHALER, 32 INCHES OVER ALL, PERFECT CONDITION. PRICE \$275.00

### Items in Stock

Welsh dresser in oak, height 6 feet, 6 inches. Length 6 feet, fine original condition, price \$350.00.

Bureau, Hepplewhite, swell front, paneled, with bird's-eye maple and line inlay. Refinished in hand-rubbed shellac, a beauty, \$275.00.

Bilboa mirror, 33 inches over all, carefully and accurately restored, urn decoration, \$325.00.

Mahogany Chippendale serving table with original brasses, \$250.00.

Banister-back armchair, large, fine specimen, refinished, \$150.00.

Inlaid paneled swell-front Hepplewhite bureau, refinished, \$250.00.

Port and starboard ship lights, large size, copper, perfect condition, \$50.00 the pair.

"Red Jacket" clipper model, made to scale, planked and framed, a superb specimen of ship modeling, \$750.00.



A LITTLE GEM OF A CONVEX MIRROR WITH SCENCES, ORIGINAL GILT, 30 INCHES OVER ALL HIGH—12 INCH MIRROR, \$200.00

Bonnet-top maple highboy, small size, fine condition and original brasses, claw and ball feet.

Half-moon table in mahogany, grooved edges, line inlay, good original condition, \$175.00.

Fine little pair of 8-spindle Windsor side chairs, grooved back rim, bamboo style, full height, \$45.00.

Hall clock by Lemuel French, Boston made, fine mahogany case, perfect perforations, inlaid corners and brass inlay on columns, 8 feet to top of ornament, \$750.00.

Sheraton secretary in 3 parts, glass top, handsome piece, refinished, all original except brasses, \$850.00.

*Photographs of any of the foregoing pieces sent on request. Every item is exactly as described.*

BOSTON ANTIQUE SHOP

59 BEACON STREET

BOSTON  
MASSACHUSETTS

## ROBERTA C. NICHOLSON

1220 VIRGINIA STREET  
CHARLESTON, WEST VIRGINIA

### Sale Extraordinary

Because I am giving up my antiques business I am offering collectors an extremely rare opportunity to buy fine antiques at unusually low prices. The following are offered subject to previous sale. 25% discount on the first \$100; 30% discount on all over the first \$100. If entire lot is taken, straight discount of 30%. Crating extra. Check must accompany order, and will be returned if goods have been sold. Reference: Kanawha Banking & Trust Company, Charleston, W. Va.

Cherry and mahogany desk. Inlaid four-point star on lid. Rope-turned pilasters. Cross banding in mahogany around drawers. Refinished.

\$200

Crotch walnut secretary, paneled doors and pigeonholes above, two shelves; three drawers below, ribbon beading on crown molding and panels, reproduction antique brasses; refinished.

\$100

Small mahogany desk, cabinet above, drawer beneath, nicely turned legs; refinished.

\$50

High Windsor desk chair, reproduction, refinished cherry.

\$35

High Dutch Windsor desk chair, all original, painted black.

\$50

Imported Sheraton wingchair, mahogany, covered with grey denim, new brass castors; refinished.

\$200

Imported Sheraton chair, all original, needs new seat, otherwise in perfect condition, mahogany.

\$35

Maple rocking chair, five slats, new rush seat; refinished.

\$45

Drop-leaf sewing table in walnut; two drawers, turned legs, size 23 x 40 with leaves extended; refinished; slight burn on edge of leaf.

\$30

Drop-leaf sewing table, curly maple base, legs and one drawer; cherry top, matching maple in color; refinished.

\$35

Tilt table in cherry, round top, 18 inches in diameter, nicely turned pedestal and spider feet; refinished.

\$30

Mahogany tilt table, round top, pedestal and shaped legs.

\$35

Tilt table in cherry, oblong top, pedestal with spider feet.

\$25

Cherry drop-leaf dining table, six legs, size 46 x 63 with leaves extended; refinished.

\$65

Walnut drop-leaf dining table, six legs, size 46 x 58 with leaves extended; refinished.

\$65

Walnut card table, turn and tilt top, graceful pedestal; refinished.

\$55

Old stretcher table, cherry base with one drawer, walnut top; refinished.

\$60

Small walnut end table; one drawer; refinished.

\$20

Button-turned cherry end table; refinished.

\$15

Pine candle stand, four legs and shelf below, top 14 x 14 inches; refinished.

\$15

Low maple day bed, spool turned ends; refinished.

\$30

Maple day bed, Dutch type, rope laced; refinished.

\$30

Inner spring mattress to fit.

\$20

Maple high-poster bed, square turned posts; refinished.

\$75

Bed in walnut, nice turnings, low posts, 42 inches wide; refinished.

\$30

Bed in black walnut with tester, three-quarter size, octagon-turned posts 84 inches high; refinished.

\$75

Bed in mahogany and cherry, full size, tall head posts with carved and paneled headboard between; foot posts lower; refinished.

\$50

Spool bed in maple, cleaned off but not refinished.

\$15

Button-turned walnut cottage bed; refinished.

\$25

Rosewood melodeon, six octaves, graceful octagon legs.

\$75

Mahogany mirror, original glass, reproduction painting in top, rope-turned sides, acorn drops.

\$18

Eli Terry Jr. mahogany clock, wooden works, painting has been retouched and base restored, one original and two reproduction finials in brass; refinished and in running condition.

\$100

Grandfather clock in mahogany, inlaid case, English thirty-hour movement, dial in brass and pewter.

\$150

Grandfather clock, cherry case, broken-arch top, phases of the moon and calendar.

\$225

Cherry Dutch cupboard, two glass doors above with six panes of glass in each (most of panes original), one long drawer with old blown glass pulls, two door cupboard below, ivory inlay keyholes; refinished.

\$125

Inlaid walnut chest of drawers, reproduction brasses; refinished.

\$85

Pair fireside or love seats in mahogany, upholstered in blue denim; refinished.

\$175

Six Hitchcock chairs, pillow backs, painted black, new rush seats; refinished.

\$75

Six Colonial chairs in mahogany and cherry; refinished.

\$75

Sheraton-type drop-leaf table in cherry and mahogany, refinished.

\$65

Walnut davenport day bed, Windsor type; refinished.

\$75

## Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

L'ENFANT AND WASHINGTON: 1791-1792. Published and unpublished documents now brought together for the first time. By Elizabeth S. Kite. Baltimore, The Johns Hopkins Press, 1929. xi + 182 pages. Price \$3.00.

THE city of Washington has been slow in catching up with the splendid project of Major Pierre Charles L'Enfant. Even now, Pennsylvania Avenue is, in many respects, a prairie-town street. But we are promised that, within the next five years, it will become a thoroughfare worthy of the nation's capital and of L'Enfant himself. In this book — an "historical document" — we have the whole story of L'Enfant's employment, at the instance of Washington, to lay out the city, of his relations with our first President, his difficulties with landed proprietors, and his clashes with the commissioners to whose authority he could not bring himself to stoop. It reveals a man of extraordinary genius, coupled with an irascible, imperious temper, which unfitted him for working in cooperation with others. Even the wise, patient, tactful Washington found L'Enfant intractable, and it became necessary to dismiss him from the service. Thereafter, from time to time, he received small doles of money from Congress. President Madison appointed him to a professorship at West Point, but his pride would not permit him to accept it. During the last years of his life he haunted the lobbies of the Capitol or, pacing the newly marked avenues of "his" city, watched its growth, deploring the slightest deviation from his original design. He died in 1825. Could he have known that, after the lapse of a hundred years, a new body of commissioners would be busily engaged in completing the task which he so well began, he might have passed in peace rather than in bitterness.

COLONEL WILLIAM SMITH AND LADY. The Romance of Washington's Aide and Young Abigail Adams. By Katharine Metcalf Roof. Boston, Houghton Mifflin Company, 1929. 347 pages; 16 illustrations. Price \$5.00.

HERE we have the story of "one of the many heroic figures of the Revolution," one of the most gallant and skillful officers of that conflict, "a man of high gifts and great qualities, and of an imperishable personal charm, who has been forgotten by history." How many such have passed through the world, obscure, perhaps because they did not possess dominant qualities of leadership or that particular form of genius for politics which emblazons the name of many an inferior man on the scroll of fame. Fate cannot conceal a man by naming him Smith. We have had abundant evidence to the contrary in our recent political history. Something else must have relegated William Smith to the dim regions in the background of great events, a background whose vivid depiction gives every page of this book an extraordinary charm. Colonel Smith married Abigail, daughter of John Adams, the circumstance which brings him definitely into the scene. The son of a New York merchant, he was an intrepid soldier, one who, close to Washington in all the dire necessities of the General's early campaigns, saw in his chief one of the great men of the world. Mighty figures appear in the book, or rather pass across its stage, where, in the midst of a setting drawn from letters and diaries of the period, we view the everyday life and occupations of both high and low, and follow the courtship of Abigail by the Colonel.

In one or two chapters we have a pleasant picture of New York during Washington's administration. Young ladies of our time may well wonder at the amazing industry which the damsels of Washington's time displayed in their frequent and lengthy letters and the intimate chronicles of their diaries.

The book is a worthy contribution to the social history of the young Republic.

### RECEIVED FOR REVIEW

#### CERAMICS

BRISTOL PORCELAIN. By Frank Hurlbutt. London and Boston, the Medici Society, 1928. Price \$20.00.

#### FINE ARTS

DECORATIVE DRAPERIES AND UPHOLSTERY. By Edward Thorne. Descriptive text by Henry W. Frohne. Grand Rapids, Michigan, the Dean-Hicks Company, 1929. Price \$15.00.

#### MISCELLANEOUS

COLONEL WILLIAM SMITH AND LADY. By Katharine Metcalf Roof. Boston, Houghton Mifflin Company, 1929. Price \$5.00.



THE summer traveler who fails to visit Boston misses many important contacts with historic America. If he visits Boston and omits a pilgrimage to Fayette Street, he deprives himself not only of intellectual satisfaction but of supreme delight.

Nowhere else will he find, so perfectly preserved, the flavor of olden days, and nowhere else precisely the antiques that he wants displayed in a quainter or more captivating milieu.

And, just now, the Spinning Wheel Shop, at number 35 of this age-mellowed thoroughfare, is offering a wealth of things to add brightness and distinction to the summer home. From cellar to attic, copper, brass, pewter, old china, hooked rugs, lamps, furniture, prints, and embroidered pictures crowd the place with enticement.

#### THE SPINNING WHEEL SHOP

LALLIE LEE KENNEDY

35 Fayette Street

BOSTON, MASSACHUSETTS



#### "Ye Olde Tavern" Antique Shoppe

YE OLDE TAVERN is one of the most picturesque as well as one of the most historical buildings in Marblehead. And those who know Marblehead, know that means a great deal. Restored to its prerevolutionary form, and completely furnished with fine American antiques, it offers the collector unusual opportunity for study and purchase. We invite you to Marblehead and to Ye Olde Tavern Antique Shoppe at 82 Front Street, corner of Glover, overlooking the harbor.

[[ THE FINE ANTIQUE SHOPPE, OUR BOSTON STORE, ]]  
[[ WILL BE OPEN ALL SUMMER — 109 CHARLES STREET ]]

#### OLD TEA URNS



This most graceful Old Sheffield Plate Urn stands 22½ inches from its four-ball feet to the green ivory knob at the top. It is in excellent condition, ready for use.

*Antiques in Metals*

**GEBELEN**  **Boston**

*Silversmiths*

79 Chestnut Street

Foot of Beacon Hill

#### *American and English Antique Furniture*

Quality and quantity make it easy to buy here. My collections include fine examples of furniture of all kinds — Chippendale, Hepplewhite, Sheraton — also good china and glass.

Drive out to Hingham some nice day. I believe that the variety of my stock and my prices will surprise you and make you wish you had come sooner.

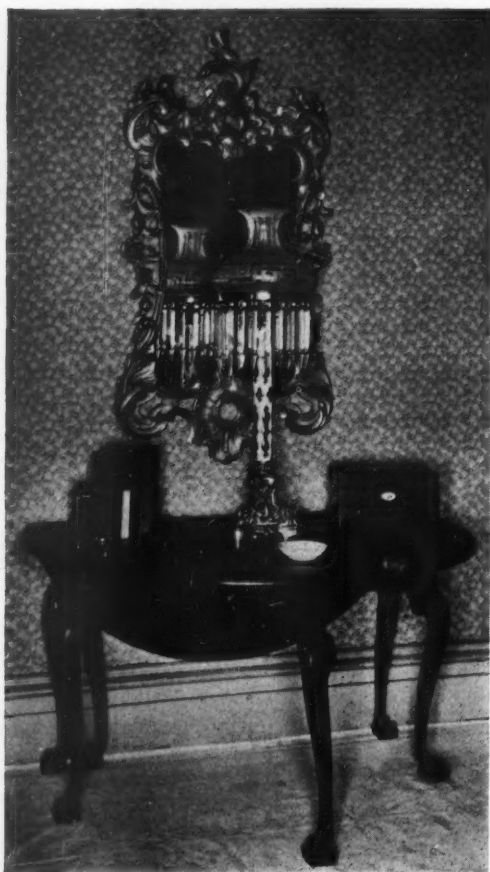
**DANIEL F. MAGNER**

*Fountain Square*

HINGHAM

MASSACHUSETTS

## THE HOUSE of FLORIAN PAPP



**I**N the summer time, many people from the West, the South and from Canada visit New York. During their stay they look about for antique furniture for their city and country homes. In doing so, they should not fail to visit the establishment of Florian Papp, where they will find a large and varied stock of genuine antiques to choose from. There are rare pieces in maple, pine, walnut, and mahogany. Pieces which are much sought for, but seldom found; museum pieces for the collector; and pieces for everyday practical use. And everything is moderately priced, so as to be within the reach of all who love old things.

**O**UR hours are from nine until six. We take pleasure in receiving visitors and in showing them the beautiful furniture exhibited on the six floors of our house.

**FLORIAN PAPP**  
684 LEXINGTON AVENUE  
NEW YORK CITY

## Answers

*Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.*

441. (ANTIQUES for February, 1929, Vol. XV, p. 158).

Mark B. Blaisdell writes us that his great-grandfather, Joseph Ruggles Hunt, was a cabinet and chair maker in Madison, New Hampshire. Mr. Blaisdell has in his possession the iron used for burning the mark *J. R. Hunt* in the bottom of the chairs turned out in the Hunt shop.

J. R. Hunt's father, Captain Abram Hunt, lived in Boston, at the corner of Milk and Federal Streets, pastured his cow on the Common, and was a member of the Boston Tea Party. The dates when his son John was born, moved to New Hampshire, and died, Mr. Blaisdell is unable to give.

Our enquirer gave the middle initial of the maker of her chair as *H*, but it is possible that the letter was not clear, and hence was misread.

## Queries and Opinions

*Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.*

*All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.*

*Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.*

*Attempts at valuation ANTIQUES considers outside its province.*

489. M. M. D., Kentucky, has a mirror upon the back of which is pasted a label reading as follows:

EARPS & Co.  
South West  
CORNER OF MARKET AND FIFTH ST.  
PHILADELPHIA,  
Importers of Hardware and Cutlery;  
AND MANUFACTURERS OF  
GILT AND MAHOGANY FRAMES  
LOOKING GLASSES,  
Brass Adirons, Tongs and Shovels, Fenders  
&c. &c.  
WHOLESALE AND RETAIL.  
Latourcade, Printer, N. W. corner of 2d & Race sts.

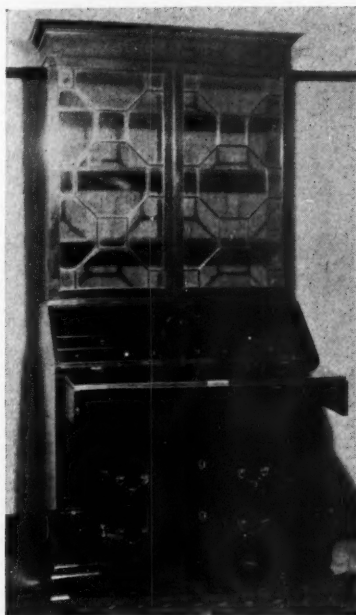
Our enquirer fails to furnish us with information as to the type of her mirror, so that we are unable to place the item in any particular period and thus have some clue as to the time when Earps & Co. were engaged in business. However, perhaps the name may be familiar to some reader.

490. Apparently the seat of human sentiment is — or was — the nose. All the crusty old gentlemen in all the early novels we remember were accustomed to blow that organ violently whenever they were in danger of



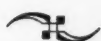
yielding to the softer emotions. And here, in a crude little water color of 1826, we observe the same interesting method of control. In the painting, eight mourners are gathered at the tomb of *Mrs. Martha Washburn* who





*Chippendale  
Period  
Mahogany  
Secretary  
Bookcase*

in perfect original condition. Width 42 inches. Price 350 dollars, delivered any port in United States free. Discount to Dealers. Have several others similar in stock



**W. LEE**

*(Member of the British Antique Dealers' Association)*

**ESPLANADE GALLERIES**

HARROGATE, YORKSHIRE, ENGLAND

Cables Lee, Antiques, Harrogate

Telephone: 4881



**THE OLD VILLAGE ANTIQUE SHOP**  
YORK VILLAGE, MAINE

Invites you to its summer shop, in the same lovely old house on the Shore Road of the State highway from Portsmouth to Portland — and has many new and choice pieces to show you, always personally chosen, and arranged in a setting to charm.

	AMERICAN and FOREIGN	
FURNITURE	GLASS	PRINTS
CHINA	BRASS and COPPER	TRAYS, ETC.

*Winter Shop:*

75 CHESTNUT STREET

BOSTON, MASSACHUSETTS

*The same reputation for lovely things at fair prices*

MRS. FREDERICK L. CRESSEY MISS FLORENCE DEW. CRESSEY



THE GREAT WEST

LITHOGRAPH BY CURRIER & IVES

WE ARE INTERESTED IN  
PURCHASING  
LITHOGRAPHS

BY

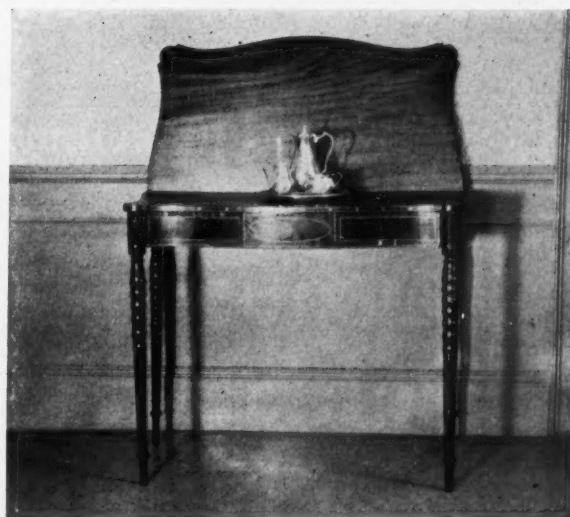
**N. CURRIER,  
CURRIER & IVES**

WRITE US GIVING FULL DESCRIPTION  
OF WHAT YOU WISH TO OFFER

**THE OLD PRINT SHOP, INC.**

150 LEXINGTON AVENUE  
Successor to E. Gottschalk

NEW YORK  
Harry Shaw Newman



SHERATON CARD TABLE

This shop is always in the market to buy American Antiques. It is interested in superior pieces that are absolutely authentic, and in no others.

**THE PRISCILLA SHOP**

651 BOSTON POST ROAD  
WESTON, MASSACHUSETTS

*(One-half mile west of Village)*

*Choice Pieces Only*

When  
in  
England  
visit  
**Edward  
Mield**

(Member of the British Antique Dealers' Association).

223  
Corporation Street,  
Preston,  
Lancs., England.

A Varied and Interesting  
stock of  
**Genuine  
Antiques  
only.**

Telephone: 244 and 765.

Cables: "Mield, 244 Preston."

*Departed this life — February 26 A.D. 1826.* All but one of these grief-stricken visitors have clamped large handkerchiefs to their noses in a valiant effort at self-control. The exception, a small miss who has made the fatal error of dabbing her eyes, shows signs of being overcome to the swooning point. Aside from its lesson in the art of grief, this water color, which comes from Mrs. William L. Bryant of Springfield, Vermont, seems to possess no great importance. Probably the school work of some aspiring youngster, it doubtless owes its preservation to parental pride in filial achievement. The mountainous effect in the background is to be credited to a leak in an attic roof. We would, however, remark in passing, that, for the walls of restored old-time farmhouses, we prefer pictures such as this to later and more sophisticated lithographic prints. Crude and ungainly though the hand-wrought efforts may be, their time-softened colors are usually agreeable, and their very homeliness gives them a suitability such as few products of the print shop can equal.

491. At one time or another we have received numerous communications concerning Apostle spoons. They are summarized here, in the light of Charles G. Rupert's article on the topic, published elsewhere in this issue, supplemented, in considerable degree, by special notes generously supplied to us by Mr. Rupert.



Fig. 1

Figure 1 shows a spoon owned by William L. Radley of Stafford, New York. It was brought from England, in 1831, by Mr. Radley's grandfather. As will be observed, this spoon has a large, slightly oval bowl, and a long, slender handle surmounted by a female bust. As to the nationality of this specimen, Mr. Rupert remarks that, were it English, the piece would normally carry a hall mark. The absence of such a mark, unless due to long wear, indicates a Continental origin — either Dutch or German. There seems no reason to doubt that the spoon is of the fifteenth or early sixteenth century. The bust is evidently intended to represent the Virgin Mary. Strictly speaking, therefore, the spoon does not belong in the Apostle category, but should be spoken of as a Maiden Head spoon. A very similar specimen is pictured on page 271 of Cripps' *Old English Plate*.

Another interesting spoon, shown in Figure 2, comes from Henry G. Dornbush of Kalamazoo, Michigan, who has been at great pains to ascertain its correct date and attribution. We repeat the gist of his discoveries as related by him. Far more elaborate in decoration and more fanciful in form than the early Maiden Head spoon shown above, this second specimen is evidently of later date and hails indubitably from Holland. In a letter to Mr. Dornbush, Conservator H. P. Coster of the Museum of Groningen, Holland, assigns this spoon to 1651-1652, a date indicated

by the symbol  $\frac{2}{V}$  on the back of the bowl. The

master mark, which the same authority interprets as *I. M.*, is believed to be that of the famous Groningen guild of silversmiths — Muntingh. The initials *A. T.* and the date 1670 engraved below the hall mark represent ownership of the spoon, and were added, probably, in the year recorded.

The figure which tops the handle is presumably that of Christ — represented without nimbus, after the Continental fashion for such images on tableware. Spoons of this type have been copied in great numbers, and hence require careful and expert scrutiny before being accepted as genuine. In the present instance, the general character of the specimen, and the close tally between its marks and its inscription, seem to preclude any judgment other than that the piece is genuine and of the period. Indeed, Conservator Coster, a careful student of Dutch silver, is emphatic in his statement as to its rarity and interest.

Another spoon belonging to Mr. Dornbush (Fig. 3), on the other hand, offers ground for doubts. It has been called a St. Peter spoon, though Mr. Rupert points out that this saint is represented in English, German, and Dutch spoons, alike, as carrying a Communion cup. He believes, therefore, that the sword-bearing person portrayed is likely to be St. Paul.

Viewed from the front, bowl and handle of the specimen in question exhibit an obvious discrepancy at the joining point, which lacks



## THE MARBLEHEAD ANTIQUE EXCHANGE

*Open for the season*

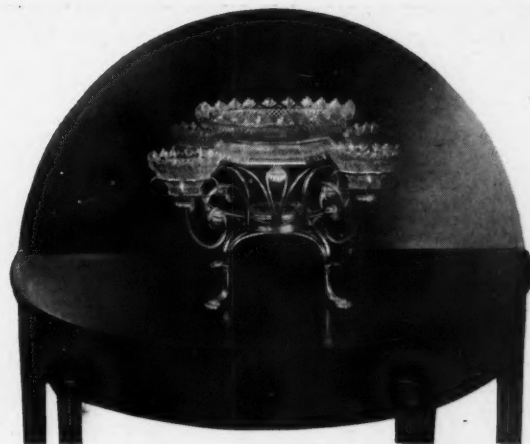
The Marblehead Antique Exchange has been completely remodeled inside and out. We have taken on more space and added considerably to our already large collection of American and English antiques. Collectors, therefore, have a feast in store for them this summer. We invite a visit.

Corner of STATE and FRONT Streets

MARBLEHEAD

MASSACHUSETTS

*Near the Boston Yacht Club*



AN EPERGNE

Sheffield plate, Waterford Glass (2 extra dishes, one large and one small). Its history is available. In one family for generations.

WRITE FOR OUR REMOVAL SALE PRICE LISTS

*What do you seek?*

ESTABLISHED 1900. **EDUCATIONAL BOOKS,**  
**Whitlock's**  
**BOOK STORE, INC.**  
E. M. WHITLOCK, PRES. 219-221 ELM ST. NEW-HAVEN, CT.

CONNECTICUT AND YALE ITEMS WANTED



### *Do Your Own Stenciling*

THE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush, also 12 cut-out stencils and directions for getting the old rosewood stain. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

*Complete outfit, \$3.75*

*Send check with order*

**OLD CURIOSITY SHOP**

*E. E. White*

**BELMONT VERMONT**

Antique Furniture Glass China

Martha de Haas Reeves

*announces*

*the incorporation of a new company*

**MARTHA DE HAAS REEVES COMPANY**

1624 PINE STREET

**PHILADELPHIA**

**PENNSYLVANIA**

Frank D. Haines

*President*

*{ for fourteen years associated with Daniel  
H. Farr of Philadelphia and New York }*

Martha de Haas Reeves

*Treasurer*

Alfred Scull Reeves

*Secretary*

The above premises have been carefully remodeled to represent a complete example of a gentleman's town house of the eighteenth century.

*Announcement of the opening date  
will be made in the August number*



GARDEN FURNITURE AND PORCH ACCESSORIES

MRS. EHRLICH

36 EAST 57TH STREET

NEW YORK CITY

WEYMER & YOUNG, Inc.

*Antique English Silver  
and Furniture*



A SINGLE KENT CHAIR OF FINE MAHOGANY

39 EAST 57TH STREET  
NEW YORK CITY



Fig. 2

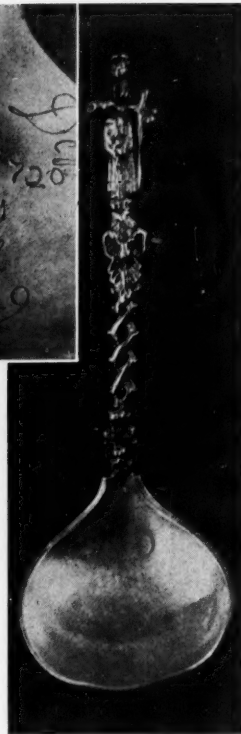
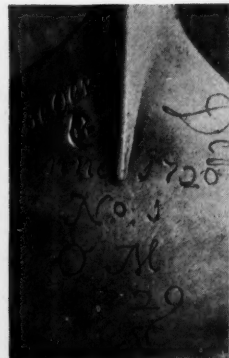


Fig. 3

any sign of the logical transition apparent in the example of Figure 2. The back of the bowl displays a heavy rat-tail of a type usually appearing in eighteenth-century spoons with somewhat elongated, oval bowls and relatively broad, flat handles with trifid terminal. The relative shortness of the handle of this spoon, as compared with the handle in Figure 2, likewise gives us pause. In our opinion, we have here an original late seventeenth, or early eighteenth century bowl which has been broken from its original handle and fitted with a substitute. When

this bit of surgery was performed, we are unwilling even to guess. Neither can we offer opinion as to whether the existing handle is the relic of an early bowl, or a more or less modern specimen. We rather incline to the former theory.

According to Mr. Rupert, early Apostle spoons were always of large size, seven to eight inches in length. That circumstance alone would suffice to rule the small teaspoons of Figure 4 from the category of historic examples. As Mr. Rupert observes, similar pieces were made in quantity during the Victorian era — and later — for sale to tourists. They are attractive and interesting, but of little or no collector value. Indeed, it is only the English Apostle spoons of assured genuineness that today bring exceptionally tall prices in the salesrooms.

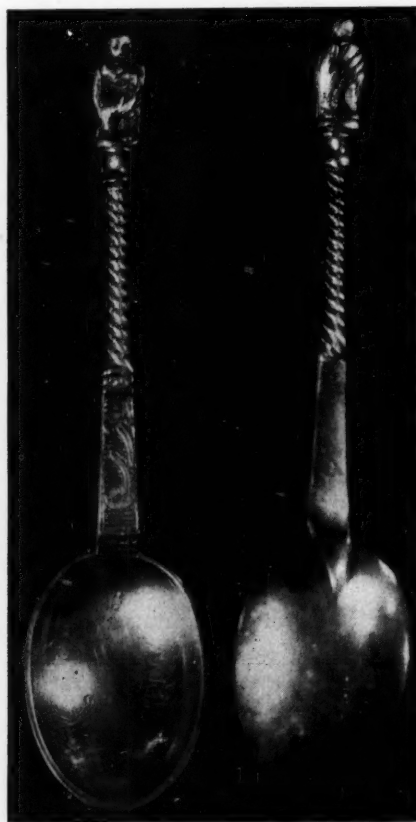


Fig. 4



Buy your  
**ENGLISH ANTIQUES**  
direct from **ENGLAND**  
**OLD WORLD GALLERIES LTD.**  
65, DUKE STREET, GROSVENOR SQ.  
LONDON, W.1

Collectors or those furnishing in old English or Duncan Phyfe furniture are invited to become registered with us, so that they may be sent, from month to month, a selection of photographs with full particulars of interesting pieces as they are acquired by us.



We arrange for boxing, consular invoices and declarations of antiquity, freight, insurance and delivery to your door at lowest rates. Antiques admitted duty free to the United States of America.

Simple dining room furnished in genuine antiques: Six Queen Anne spindle-back chairs; a genuine Welsh dresser; a Queen Anne oak D-end table, all over 100 years old. \$300, including packing, freight, and delivery, New York, Boston, or Philadelphia.

- Illustrated Catalogue and Guide, sent on receipt of 14 cents U. S. A. stamp, contains:*
- (1). Complete price list; 180 photographs; 60 pages.
  - (2). Furnishing and color schemes by Mrs. Barrett.
  - (3). "Useful Household Hints," by H. Stanley Barrett, Architect: contains "How to stain deal floors to look like oak, and to last 20 years"; "Best polish for old furniture and how to make it"; "Cleaning Furniture, etc."
  - (4). Old Furniture as a good Investment.
  - (5). Hints on buying Antiques, on Fakes and Historical notes.
  - (6). List of Dates and Periods of Old English Furniture.

**COUPON** ANT-6-29  
I enclose 14 cents U. S. A. stamp for above catalogue.

Name.....  
Address.....



UNIQUE ELIZABETHAN SIDEBOARD  
*Weights nearly one quarter ton*

**COMPLETE PRIVATE FAMILY COLLECTION FOR SALE**

Henry VII, Elizabethan, including Armada chest, and early Jacobean Oak Furniture of Baronial dimensions. Also Clocks, Pewter, Persian rugs, etc. All absolutely genuine. Every scrutiny welcomed. Unique opportunity. No dealers please.

Owner, **LEWIS WILLIAMS, Esq.**

RIVERMEDE, ROMSEY, ENGLAND  
(8 miles from Southampton)

*Wholesale Antique Store*



Bureaus, sideboards, mirrors, trays, etc. Large assortment of small goods of every kind. Also reproduction furniture.

**FRANK P. LEVI**

135 YORK ROAD

LONDON

ENGLAND

*Opposite Caledonian Market*



Mahogany claw-and-ball-foot Chippendale card table, in original condition. Height 28½ inches, width 35 inches, base 17½ inches, closed. Price \$375.

George II antique silver harp-handled cup, Irish, Dublin, (c. 1750). An unusually fine specimen, very solid. Price \$290.

Pair of George II waiters, (1757). Maker, Wm. Peaston, London. Price \$215.

*Special commissions executed for dealers or private buyers. Prompt information on English offerings at auction, and purchases made for American clients.*

**BURFITT, LTD.**

1 ALBERMARLE STREET, PICCADILLY, LONDON, W. 1.  
CABLES: BURFITLIM, LONDON



## QUEEN ANNE COTTAGE

A CONNOISSEUR MADE THE REMARK  
THAT QUEEN ANNE COTTAGE HAS THE  
FINEST COLLECTION OF LOWESTOFT  
IN THE COUNTRY, BARRING NONE.  
FINER THAN ANY MUSEUM

QUEEN ANNE CORNERS

ACCORD, MASSACHUSETTS

18 Miles from Boston Route 3, on way to Plymouth. Telephone ROCKLAND 1245-R

EDGAR L. ASHLEY

*Antique Textiles*

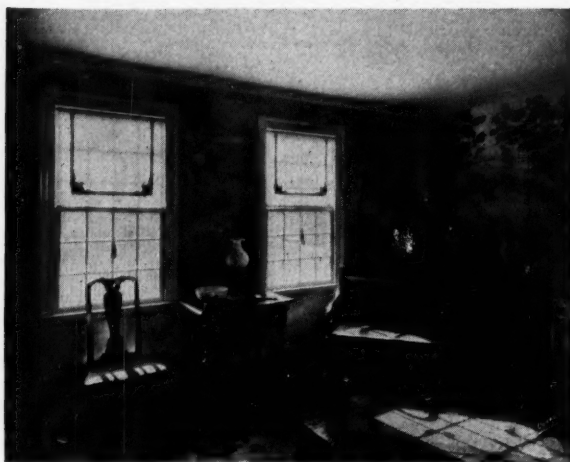
37 EAST 57TH STREET, NEW YORK CITY

*Decorative and Collectors' Pieces*

*Consultant for Period Furnishings*

Telephone: REGENT 3469

## AUTHENTIC AMERICAN ANTIQUES



Choice pieces of old pine, maple,  
cherry, and mahogany furniture

*Glassware, Prints, Pewter, etc.*  
at all times

THE OLD FURNITURE SHOP

1030 Main Street

WORCESTER

MASSACHUSETTS

ARTHUR E. ANDERSON  
EDITH I. HENDRICK  
Collectors

## *Furniture Treasury*

IN TWO VOLUMES by WALLACE NUTTING

Is the largest and most complete work of its kind yet attempted. Every period  
of American furniture is represented and very fully illustrated with 5000 pictures.

Price \$25.00

Write for 8-page prospectus

OLD AMERICA COMPANY

FRAMINGHAM, MASSACHUSETTS



# FLAYDERMAN & KAUFMAN

68 Charles Street ~ BOSTON, MASSACHUSETTS

We are always prepared to purchase entire collections, as well as individual examples, of rare Silver, Furniture, Glass, and Porcelain, and to act as appraisers of collections



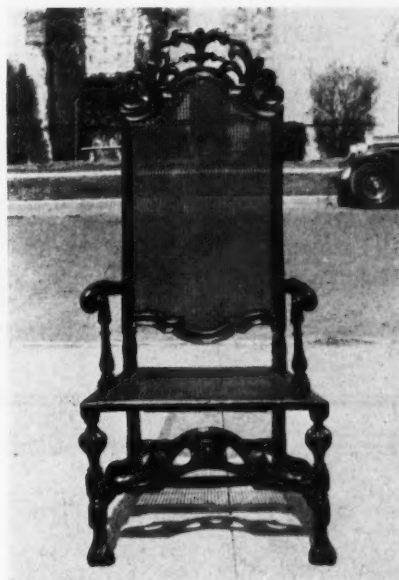
## The Treasure Shop

Hyannis

Cape Cod

We are offering unusual and beautiful pieces of furniture, glass, and china, also choice floral hooked rugs, acquired through the winter months. Our annex is entirely refurnished. Only genuine antiques.

HELEN TRAYES



Period Furniture Georgian Silver

Old Glass and China

Ship Models

## SHABBY SHOPPE

3501 MAIN STREET

HOUSTON

TEXAS



## CUT TERRY CLOCK HANDS

All kinds of hands for clocks.

Hand-cut, hand-filed, and antiques to look old.

At all times a complete stock of reproduction cabinet hardware

## I. SACK

Fine Cabinet Hardware

85 CHARLES STREET  
BOSTON

658 LEXINGTON AVENUE  
NEW YORK CITY

AMONG the fine pieces we have at present is a six-legged Hepplewhite sideboard of the first quality with an unusual use of diamond inlay, fine color and flame in the wood. Excellent proportions and perfect condition render this piece worthy of a place in any collection. For a piece of its quality, the price is surprisingly moderate.

To join it in a fine dining room, we have a three-part pedestal table of the Sheraton type, also sets of chairs in the style of Chippendale and Queen Anne.

GEORGE BATTEN

NASSAU STREET and EVELYN PLACE

PRINCETON

NEW JERSEY



## Rare Old Hooked Rugs A Specialty



MRS. SCHERNIKOW

929 MADISON AVENUE  
NEW YORK CITY

## A Fine Volume every Collector should have

*The Bazaar Annual* deserves a foremost place in your library. Filled with important articles by world-famed collectors, with useful information, directories, etc., with beautiful pictures on every page, as well as five superb art plates in full colors, it is a volume unique in scope, production, and interest. You have but to see a copy to want it! For not only will you read every page with interest, but you will be glad to keep it near you for ready reference.

*The*

## Bazaar Annual

PRICE 75 CENTS POSTPAID  
from "ANTIQUES"

468 Fourth Avenue

New York City

### A year's pleasure for \$4

For but \$4 you can have the BAZAAR mailed to you from London, England, and this includes all special numbers and art plates. This fascinating weekly journal for collectors cannot fail to interest you. Write:

A. BURT, "THE BAZAAR"

4 Greville Street

London, England

(Specimen copy gladly sent free on request)

## RARE STAMPS

THE value of a stamp does not depend entirely on its scarcity. The selling market for stamps changes with the whims of the collectors.

Six months ago Patriotic and Political covers around the Civil War period were at their peak prices. Since then prices have dropped considerably.

### LIBERAL PRICES

I pay liberal prices for all rare stamps depending on the market at the moment. Early United States, Post Masters, Provisionals, Locals, and Confederates are, as usual, bringing good prices.

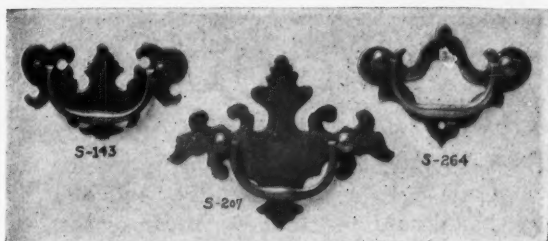
I am in the market to buy single stamps or entire collections. All stamps are worth more on the original cover. Send any you have to me by registered mail and I will promptly tell you what they are worth.

F. E. ATWOOD

683 Atlantic Avenue  
BOSTON, MASSACHUSETTS



## HANDMADE REPRODUCTIONS



We use the hand methods of the original makers to produce the genuine old-time brasses.  
We give personal service to match any brass and duplicate any of the various antique colors, front and back.  
Both large and small orders receive our best attention.

THE BEEBE COMPANY

338 YORK STREET

NEW HAVEN, CONNECTICUT



## NOTICE

OWING to the death of Mrs. Martha Morgan, all of the stock on hand is to be sold at greatly reduced prices. This is a rare opportunity for you. Many exceptional pieces are here in furniture, glass, china, and the like.

MARTHA MORGAN

847 Lexington Avenue  
Near 64th Street:: :: NEW YORK CITY  
Telephone, RHINELANDER 7424

## The Treasure Chest

*English Antiques*

4 OCCOM RIDGE :: HANOVER, NEW HAMPSHIRE

THREE recent months in England have enabled me to collect, at the source, a distinctive assortment of English antiques such as appeal particularly to American taste. The charm and accessibility of the college town of Hanover plus the attractions of my shop will repay an early visit.

LOUISE PORTER CARLETON

*In the Heart of the Antique Country*  
*Where the Far East Meets the West*

MORTIMER J. DOWNING

DEALER IN

ANTIQUES, BRIC-A-BRAC, AND CURIOS

UPPER STEPNEY, CONNECTICUT

*On the Bridgeport and Newtown New State Highway*

NOW READY—Second Edition

"The Directory of Dealers in Antiques, U. S. A."—PRICE \$5.00

## See Americana First

LAST AND ONLY

AT THE

TOWNSEND-SWEETSER HOUSE

LYNNFIELD CENTER

MASSACHUSETTS

SAMUEL TEMPLE

ONE of the FINEST

STOCKS of GENUINE

## ANTIQUES

in NEW JERSEY

BAYONNE ANTIQUE SHOP

151 WASHINGTON STREET

::

::

NEWARK, NEW JERSEY

Ed.  
**WHITNEY**  
Antiques  
genuine colonial furniture & odd pieces  
bought, sold, repaired or refinished

East Taunton Mass.  
1150 Middleboro Ave. Phone Taunton 795-42  
"The Maples"

VISITORS ALWAYS WELCOME

at

H. Stone's Antique Shoppe

303 CAMBRIDGE STREET

BOSTON, MASSACHUSETTS

*Also at the Summer Shop*  
*which is now open*

542 MAIN STREET

HYANNIS, MASSACHUSETTS



## HIGH CHEST OF DRAWERS

(c. 1760)

Chippendale, bracket feet; inset fluted corner columns. Handsome and practical.

## BOTTLE HILL TAVERN

MADISON, NEW JERSEY

Telephone, 52

PORTSMOUTH :: NEW HAMPSHIRE  
Settled 1623

## ANTIQUES

*Furniture, Ship Models, Hooked Rugs, Glass, etc.*

I have been selling antiques from the same location for thirty-five years and handle only genuine American pieces, and I guarantee every one.

**J. L. COLEMAN**

217 MARKET STREET, CORNER OF DEER STREET  
Branch: 157 MARKET STREET

*Cherry Highboy, Original Brasses*

*Mahogany Wingchair*

*Hepplewhite Sofa; Set of Six*

*Chippendale Chairs*

*Pewter Porringer, Hamlin*

*Welch Dresser; Mahogany Sofa Table*

CHINA : GLASS : PEWTER : OLD IRON AND BRASS

AT THE SIGN OF THE COACH

ISABEL HOUGHTON GLATFELTER

G. V. GLATFELTER

29 NORTHAMPTON ROAD

AMHERST, MASSACHUSETTS



*An Unusual  
Armchair  
in the style of  
Duncan Phyfe*

*A Maple  
five-slat chair  
c. 1720*

CURIOSITY SHOP

W. H. WILKINSON, Proprietor

1901-11 MAIN STREET

KANSAS CITY, MO.

attributed to  
New Jersey or  
Pennsylvania



## ANTIQUES

Old brass fender, claw feet, fretwork,  
4 feet long

Old brass andirons, rope twisted

Old copper toffee pan

Old copper warming pan

*All very desirable*

Fine lustre tea set, proof, price and description on application; hooked rug over 100 years old in fine condition, beautiful soft colors, a very fine design, price \$75.00.

Wanted: L. Curtis Clock, price and photograph in first letter

**RUTH KNOX**

HOTEL NIAGARA

205 First Street

NIAGARA FALLS, NEW YORK

P. G. PLATT

MARY M. PLATT

## CHIPPENDALE CHAIRS

MAY BE SEEN

IN VARIETY

AT

LONG LANE

WALLINGFORD

PENNSYLVANIA

## PARAMOUNT PATRIOTISM

*Proved by pieces here which existed July 4, 1776, in pine, walnut, maple, cherry, and good old American mahogany.*

A rare Pennsylvania untouched Sheraton sewing table, cherry, inlaid, carved reeded legs, butterfly inlaid in center of top, in the rough; a large Brussels rug, c. 1855, 7 feet by 3 feet, large clipper ship, American flag, fine colors, detail and border, interesting specimen for a museum; six bellflower pedestal salts; fine Wedgwood; primitive utensils; perfect old lavender lustre pitcher, raised figures, of much interest; many rare little gems.

**ISABELLA PAXSON IREDELL**

Greenaway Lodge, PAINTED POST, — NEW YORK

Telephone, 412-J CORNING

ON TRAILS TO FINGER LAKES AND NIAGARA FALLS

## HYANNIS TWIN GABLES

558 MAIN STREET

HYANNIS :: MASSACHUSETTS

announces the opening of a new antique shop, a branch of Twin Gables, East Sandwich, with an entirely new stock of early American, English, and French provincial furniture; also fine Lowestoft, colored glass, old pewter, and hooked rugs.

EUGENIE HATCH



## MR. L. VON POSCHINGER

MUNICH 26 Sonnenstrasse GERMANY

is in such close contact with the choicest private collections of Germany and Austria that he is able to secure for American collectors valuable old works of art including paintings, weapons and armor, besides original ceilings, paneling, chimney pieces, stoves, carvings, and room decorations from old dwellings and castles.

Working association with

ARCHITECT SCHWARZ

I ALEXANDERSTRASSE, STUTTGART

Reference: One of America's foremost Museums

Correspondence invited

Mrs. CORDLEY will be abroad during the summer months — in England and on the Continent — accumulating an interesting collection for her clients. The shop will remain open, except for the month of August.

### Mrs. Cordley

ANTIQUES ONLY

1319 CONNECTICUT AVENUE WASHINGTON, D. C.

OPPOSITE THE BRITISH EMBASSY

DURING JULY—in fact any month of the year—  
for real antiques visit

## THE COLONIAL SHOP

22-24 NORTH WATER STREET

NEW BEDFORD, MASSACHUSETTS

Located diagonally across from the Whaling Museum

Rearranged so you can better see the extensive display of furniture and articles antique. Furniture of every kind, mirrors, prints, china, glass, iron articles, etc.

Special: One of the iron hitching posts, horse's head and leaf ornamentation, a good one; an all maple tavern table of good lines; a maple Chippendale card table; old doorways, complete; also separate half circle leaded lights.

We always wish to purchase good curly maple mirrors, and any prints or ivories, etc., pertaining to whaling.

THE COLONIAL SHOP

22-24 North Water Street  
NEW BEDFORD, MASSACHUSETTS  
Open all the year

TWIN GATEWAY

BUZZARDS BAY, MASSACHUSETTS  
On the Main Cape Cod Highway  
Open week ends and during  
July and August

W. W. BENNETT, Proprietor

## Old Russia

16 ARLINGTON STREET

BOSTON

MASSACHUSETTS

Russian and Other European Antiques



OLD RUSSIAN SILVER

## WESTPORT, CONNECTICUT FOREIGN ANTIQUES

### Distinguished Pieces

from the small accessory to  
the pièce de résistance

for those who know and  
those who would know



### MARION BOOTH TRASK

18 Compo Road, just off the Boston Post Road

## MARY LENT

Antiques

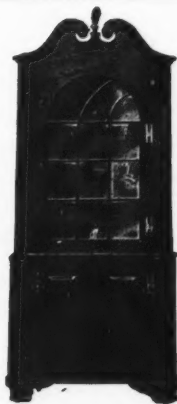
9 EAST EIGHTH STREET

NEW YORK CITY

I AM LOCATED IN  
ONE OF THE OLDEST  
CITIES WHERE

AMERICAN  
ANTIQUES

ARE STILL TO BE  
FOUND AT REA-  
SONABLE PRICES



WHEN ON LIN-  
COLN HIGHWAY  
STOP AND SEE MY  
COLLECTION

MORE THAN TWENTY  
FINE CORNER-  
CUPBOARDS IN STOCK

L. P. AARDRUP

341 N. QUEEN STREET  
LANCASTER, PENNSYLVANIA

EDWARD C. FORD

Telephone, MARSHFIELD 259

## CARES WELL SHOP

MARSHFIELD  
MASSACHUSETTS

Visitors are cordially invited to visit this shop.  
Whether you buy or not does not matter. I simply  
want you to see for yourself the quality of an-  
tiques that are sold here.

Next to the Historic Winslow  
House and only a short distance  
off Route 3-A



Maple Queen Anne table, stained mahogany, 14 inches wide when folded. Not entirely in original state. Cabriole legs 47½ inches long, pad feet, drop leaves 16 inches in pointed apron, very interesting type. Rare old lamps — A.B.C.D.E.F.

*For information and prices write*

**MARY CAMPBELL STUDIO**  
18 CLINTON STREET BROOKLYN, NEW YORK



## HALL'S ANTIQUE STUDIO

396 DELAWARE AVENUE BUFFALO, NEW YORK  
*Telephone TUPPER 9669*

FRANK W. BARTON  
*President*

*Telephones:*  
RICHMOND 3166 and 3167

## Hooked Rugs

NOW HEADQUARTERS FOR HOOKED RUGS IN THE UNITED STATES

No question about it. We are glad to send selections anywhere on approval to all responsible parties. We are also receiving numerous collections of antique furniture, old glass, coverlets, quilts, etc. Dealers write for our special proposition to the trade.

**NEW ENGLAND SALES ASSOCIATION, INC.**  
222 State Street, BOSTON, MASSACHUSETTS

Fine Mahogany  
Early American Pine and Maple Furniture  
Mirrors : Painted Chests  
Rare Pennsylvania Pottery  
Pitkin Bottles : Rare Flasks  
Three-Mold Glass  
Sheffield, Silver and Old Brasses  
Historical China  
Beautiful Homespun Linens : Samplers

UNUSUAL THINGS IN THEIR ORIGINAL CONDITIONS

*In the shop of*

**MRS. ALBERT K. HOSTETTER**  
10 South Queen Street LANCASTER, PENNSYLVANIA



ANNE DRAPER, By Bardwell (1753)

*Antiques  
and  
Paintings*

CURRIER & IVES  
PRINTS



**RENWICK C. HURRY**  
7 EAST 54TH STREET  
NEW YORK CITY

## The Shop Beautiful

NORTHBORO MASSACHUSETTS  
ON BOSTON AND NEW YORK HIGHWAY

**G. L. TILDEN, Proprietor**

CALL AND SEE ONE OF THE LARGEST AND  
BEST STOCKS OF GLASS AND CHINA  
IN NEW ENGLAND

FURNITURE IN  
EARLY PINE, MAPLE, CHERRY, ETC.  
PRINTS :: TOLE :: PEWTER :: TRAYS

## WANTED

The better grade of antiques  
such as:

Chippendale chairs, highboys, lowboys,  
Hepplewhite sideboards, Sheraton side-  
boards, tables, chairs, etc., for private  
collection. Closed shop.

**A. J. PENNYPACKER**

PENNSBURG Montgomery County PENNSYLVANIA  
*Bell Telephone 18*



WE HAVE NO CONNECTION WITH ANY OTHER SHOP ANYWHERE

MR. & MRS. RALPH RANDOLPH ADAMS  
DARIEN, CONNECTICUT

# ANTIQUES

REPAIRING : REFINISHING : UPHOLSTERING : DRAPERIES

390 POST ROAD, DARIEN, CONNECTICUT

*Opposite the Lewis & Valentine Nurseries*

*Look for the Yellow Bed Headboard Signs*



MAHOGANY  
TRIPOD TABLE  
WITH MATCHED  
FEATHERED  
SATINWOOD  
TOP, FRAMED  
IN CURLY MAPLE  
(c. 1800)

A recent independent  
discovery illustrating  
the capabilities of a  
special service

DEXTER EDWIN SPALDING is happy to state that he has recently negotiated the private transfer of several important antiques with a minimum of expense and publicity to the parties concerned. He invites further opportunities for similar service.

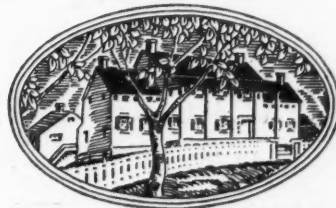


DEXTER EDWIN SPALDING  
2 LIME STREET

BOSTON MASSACHUSETTS

Hours: 9-10 A.M.; 5-6 P.M.  
Telephone, HAYMARKET 1861

## SILVERMINE TAVERN & GALLERIES



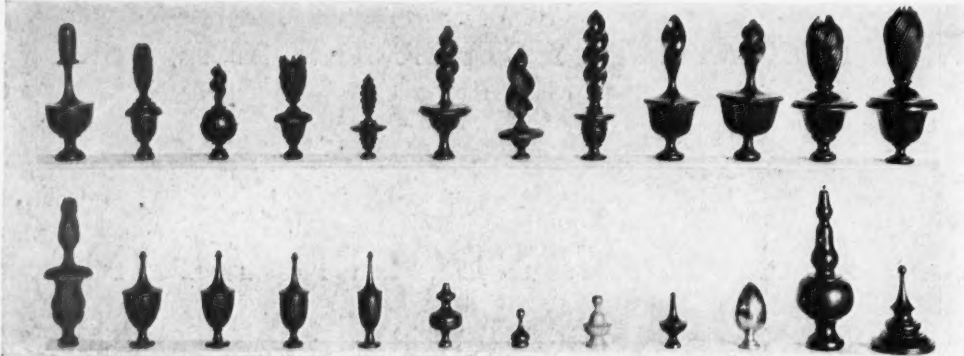
SILVERMINE, NORWALK, CONN.

AN Inn such as our forefathers frequented — overlooking an old mill pond. Three buildings furnished throughout with things of other days — spacious galleries of prints, paintings, objects of art and decorations.

Come for luncheon, tea, or dinner. Spend the night if you wish. Browse about to your heart's content. Everything is for sale but no one will ask you to buy.

ELLEN HEATH, *Manager*

Telephone, NORWALK 2300



CORRECT  
REPRODUCTIONS  
of all TYPES of  
FINIALS and TURNINGS  
in the PROPER WOODS

Any type copied  
and  
estimates given

WALLACE NUTTING

46 PARK STREET  
FRAMINGHAM, MASSACHUSETTS

### Throughout the Year

OURS is no seasonal shop. Our stock is as fine in the summer as in the winter. Our buyers are constantly adding to our collection of fine antique furniture.

If you are in or near Boston during the next few months, be sure to visit our shop. You will be glad you came. And if you cannot come, write us what you are looking for. We can unquestionably help you.

We are only twenty minutes from Boston  
by street car or taxi

H. SACKS & SONS

62-64 Harvard Street

BROOKLINE, MASSACHUSETTS



MAHOGANY CORNER CUPBOARD (c. 1750).  
MIRROR FRAME GILDED. IN UNTOUCHED  
CONDITION. FROM THE CASTLE OF A COUNT.  
SIZE, 3 FEET 4 INCHES WIDE, 7 FEET 9 INCHES  
HIGH, 18 INCHES DEEP.

Antiques  
Furniture  
Mirrors

Old  
Glass Windows  
of different  
ages from the  
16th, 17th, and  
18th centuries

State your wishes, ask  
for photographs and  
prices. Prices always in-  
clude packing and  
freight to port in  
America.

MARTIN LEOPOLD

Brennerstrasse 64

HAMBURG 5

GERMANY



F  
201

RING SIZES: 1 1/4 inches, price \$1.20; 2 1/4 inches, price \$1.50.  
Subject to dealer's discount. This and hundreds of other  
patterns and sizes shown in new catalogue.

NEARLY

4000 DEALERS

AND COLLECTORS NOW

USE

Ball Brasses

And they are found in leading Art Galleries, Historical Museums, and National  
Shrines wherever replacement of missing originals have been required

SEND FOR NEW COMPLETE CATALOGUE

showing largest line of early American furniture brasses ever offered  
Liberal discount to dealers

WM BALL & SONS, WEST CHESTER, PENNSYLVANIA



VISIT THE OLD SILVER ROOM IN  
THE SCHMIDT STORE IN BOSTON.  
YOU WILL FIND HERE MANY AN  
UNUSUAL PIECE IN OLD SHEFFIELD  
PLATE.

THIS DISPLAY OF RARE OBJECTS  
NEVER FAILS TO DELIGHT THE  
COLLECTOR OF FINE THINGS.  
OUR SUMMER STORES IN NEW-  
PORT, MAGNOLIA AND HYANNIS  
ARE NOW OPEN.

**A. Schmidt & Son**

ESTABLISHED 1869  
567 BOYLSTON STREET, BOSTON  
WASHINGTON LOS ANGELES SAN FRANCISCO  
MAGNOLIA NEWPORT PASADENA  
HYANNIS NEW YORK



THE INSIGNIA OF GOOD TASTE

*Drive to FRANKLIN  
NEW HAMPSHIRE, and visit*

## THE WEBSTER PLACE ANTIQUÉ SHOP

Which has a larger stock than ever of  
American antiques, especially of maple,  
birch, and pine furniture.

We have added to our group of build-  
ings a house built in Concord, New  
Hampshire, in 1732, and restored on  
our lot. It is a showroom well worth  
your time to visit. Come in.

Tea Room serving  
Course Dinners or Tea

**C. C. BROWN**

*On the Daniel Webster Highway, 90 Miles North of Boston,  
15 Miles from Concord*



*Toile de Jouy  
Lamp Shades*

ROUND — OVAL — HEXAGONAL

In old toile de Jouy.....\$15 each  
In reproduction toile.....\$10 each

May be ordered in red,  
mulberry, yellow, blue

*Prices Quoted on Larger Sizes*

## OX BOW ANTIQUE SHOP

88 CHARLES STREET, BOSTON, MASSACHUSETTS

OUR SUMMER SHOP IN NEWBURY, VERMONT  
IS NOW OPEN

## Estate of James Curran

1625 Pine Street  
Philadelphia, Pa.



## GENUINE ANTIQUES

Furniture, China  
and Silver. Old  
Phila. wood and  
marble mantels.



## THE CORNER AGAIN

WE are glad to picture the corner again. We missed not showing it, as many of you missed not seeing it. The picture is not as good as it might be. It doesn't do justice to the corner. The pieces themselves are very fine, as are those throughout the rest of the shop. We invite your visit.

### F. J. FINNERTY

130 CHARLES STREET

BOSTON, MASSACHUSETTS

## THE OLD CORNER HOUSE STOCKBRIDGE MASSACHUSETTS

*is now open for the summer*

I have collected during the winter, both in America and Europe, a number of nice things which I feel sure you will enjoy seeing.

EDWARD A. CROWNINSHIELD

*If you are contemplating  
an*

## AUCTION SALE

THIS SUMMER

either at your shop or residence  
write for terms



Now is the time of year when you can make arrangements, choose dates, and get information. Let me hear from you regarding your plans. Telephone, write, or call.



### JOHN M. MITCHELL

*Auctioneer*

GREENWICH

CONNECTICUT

*Telephone 1532*

I HAVE AN EXTENSIVE MAILING LIST

## THE SAMPLER

53 PROSPECT TERRACE

CORTLAND, N. Y.

A primitive candle stand, adjustable height, suitable for bridge lamp; a Sheraton two-drawer stand of mahogany, fluted legs; portraits in oil, Currier & Ives prints, flasks and bottles, quilts and coverlets, samplers and needlework pictures.

Bellflower, Horn of Plenty, Westward-Ho, Lion, Three Faces, Waterford, New England Pineapple, Loop and Jewel, Tulip, Diamond Point, Cable, Bleeding Heart, Pepperberry, Buckle, Venus, and other popular patterns in clear glass. Wildflower in apple green, blue, canary, and amber; also Thousand Eye and Primrose in clear glass and colors. Star and Feather plates.



## THE SAMPLER

MONUMENT ROAD

ORLEANS, CAPE COD, MASS.

Cottage Furniture, finished and in the rough, pine, maple, and cherry.

Glass: A variety of patterns in late glass.

Batik screens, over-mantels, curtains, table covers, etc., made to your taste. Many samples in stock. No duplicates.





## NEW ENGLAND'S FOREMOST RESTORERS *of* ANTIQUES

Owners of the finest antique furniture — American or European — have learned to entrust all repair and restoration to us.

They know that the work will be performed with a thoroughness and good judgment which omits nothing necessary and adds nothing which may be better omitted.

Veneered, inlaid, and painted furniture, lacquered and gilded pieces, and oil paintings especially call for the long experience and highly specialized skill commanded by a firm which, like ours, is backed by over a quarter of a century of accomplishment.

### MARTIN HEILIGMANN & SONS

ESTABLISHED 1898

228 Columbus Avenue

BOSTON, MASS.

Telephone, HANCOCK 2326



### THE OLD CHASE HOUSE

358 Court Street

Portsmouth, N. H.

*Formerly the home of Mrs. Thomas Bailey Aldrich*

NOW OPEN TO COLLECTORS FOR THE  
EXHIBITION AND SALE OF AMERI-  
CAN AND ENGLISH ANTIQUE  
FURNITURE AND DECORATIONS.

JAMES W. HANNON

Telephone, Portsmouth 2387-M



AN IMPORTANT AMERICAN CHIPPENDALE  
DESK WITH SERPENTINE FRONT, CIRCA 1765

### SPECIALISTS IN OLD paneled ROOMS

PERIOD FURNITURE : CHINA : GLASS  
HOOKED RUGS : OLD SHEFFIELD : SILVER

### S. SEROTA

440 MADISON AVENUE

NEW YORK CITY

BRANCH: PORTLAND, MAINE

BURLINGTON MAGAZINE MONOGRAPH — III

NOW READY

## GEORGIAN ART

1760-1820

An Introductory Review of English  
Painting, Architecture, Sculpture, Ce-  
ramics, Glass, Furniture, Textiles, Metal-  
work, and other Arts during the Reign  
of George III.

### CONTENTS

INTRODUCTION . . . . .	ROGER FRY
PAINTING . . . . .	J. B. MANSON
FURNITURE AND INTERIOR DECORATION . . . . .	OLIVER BRACKETT
ARCHITECTURE AND SCULPTURE . . . . .	GEOFFREY WEBB
CERAMICS, GLASS . . . . .	BERNARD RACKHAM
TEXTILES . . . . .	A. F. KENDRICK
METALWORK . . . . .	W. W. WATTS
THE MINOR ARTS . . . . .	LOUISE GORDON-STABLES

70 pages in colour and monotone illustrating  
200 subjects. Royal quarto (12½ x 9½ inches).

ILLUSTRATED PROSPECTUS  
SENT FREE ON REQUEST

### "The Burlington Magazine"

Bank Buildings, 16a St. James's Street, London  
B. T. BATSFORD, 94 High Holborn, London

METAL CORNICES  
for  
ARTISTIC and DISTINCTIVE WINDOW TREATMENT



*Silver :: Ormolu :: Gold*  
Antique and Hand-colored Finishes  
Also Rosettes and Drapery Arms  
*Catalogue on Request*

HICKS GALLERY, Inc.  
16-18 FAYETTE STREET BOSTON, MASSACHUSETTS

Antiques  
and  
Decorations

American  
and English  
Interiors

CATHERINE CHASE

31 CLINTON STREET  
BROOKLYN NEW YORK

A collection of American samplers of unusual interest. They are dated, in good condition, and exquisitely worked. A rare opportunity for the collector of these little treasures to acquire one or several very fine ones.

EUGENIE HATCH

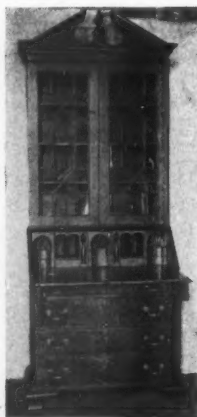
EAST SANDWICH  
CAPE COD MASSACHUSETTS

announces the opening of a new antique shop, a branch of Twin Gables, East Sandwich, at

558 MAIN STREET

HYANNIS :: MASSACHUSETTS

with an entirely new stock of early American, English, and French provincial furniture; also fine Lowestoft, colored glass, old pewter, and hooked rugs.



*Secretary Desk  
in Walnut  
Brasses New*

WILKINSON & TRAYLOR  
504 WEST MAIN STREET  
RICHMOND VIRGINIA

FYSCHÉ HOUSE

REOPENED for 1929

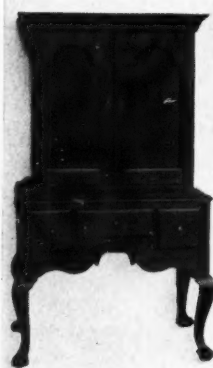
SPACIOUS homestead delightfully arranged in early American furniture and utensils. Our storage rooms show collections of pieces in the rough.

*Direct Route to Quebec and Lakewood*

224 MADISON AVENUE, SKOWHEGAN, MAINE

JOHN L. FYSCHÉ, Proprietor

*Watch for sign — FYSCHÉ HOUSE*



SPICE CABINET  
in WALNUT

Height, 34½ inches

Come and see our stock. One visit is better than a dozen letters. . . .

FRANCIS D. BRINTON  
OERMEAD FARM  
WESTCHESTER, PENNSYLVANIA

*American*  
ANTIQUES

MY MONTHLY LIST, gladly sent on request, includes many rare finds in historical flasks, prints, glass, pewter, lustre, cup plates, etc., reasonably priced

FURNITURE

*Refinished and in the Rough*

RUTH WEBB LEE

89 SOUTH MAIN STREET, PITTSFORD, NEW YORK

*(Near Rochester)*

*Binding*

Subscribers wishing to have their copies bound should send them direct to the Binding Department of ANTIQUES. Each six months, January to June and July to December, is bound separately in blue buckram. The year, the volume number, and the word ANTIQUES are printed in gold lettering on the cover.

Price, \$2.50 per volume

ANTIQUES, *Binding Department*

468 Fourth Avenue

New York City



THIS IS MR. PAGET, reproduced in black on cream paper from the original silhouette, cut in 1822 by Master Hubbard, the first youth known to possess this talent. The frame is a copy of an old English style, black wood panel (outside measurement,  $4\frac{3}{4} \times 5\frac{3}{8}$  inches) with gilt metal rim (opening,  $2\frac{3}{8} \times 2\frac{7}{8}$  inches). Price \$4.00.

A facing companion of Mrs. Paget is available in this frame at the same price.

Send for our Silhouette Circular S-4, for illustrations of fifty heads, and suitable frames for them.



FOSTER BROTHERS Arlington, Mass., and  
4 Park Square, Boston, Mass.

## Naples Treasure House and The Hayloft

an eating place worth while

NOW OPEN

\*\*\*\*\*

How about an abandoned farm for a summer home? Let us find one for you. We have many to show our patrons.

NAPLES

MAINE

### Antiques and Old Glass

Including: Lamps, banjo clock, grandfather clock, mirrors, tables, secretaries, desks, chairs, dolls, lanterns, Sandwich glass, pair of flintlock pistols, hooked rugs, cameo pins, flip glasses, lustre ware, Godey prints, melodeons, flasks, colored glass, pewter, finger bowls, and many other interesting articles.

CHARLES E. COMINS

One East Main Street

WARREN, MASS.

On Boston Post Road

SHOP OPEN AFTERNOONS AND EVENINGS

### Reseat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our FIBRE RUSH will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing furnished upon request.

Our prices are:

5 pounds . . . . . 75c per pound  
10 pounds . . . . . 50c per pound  
50 pounds . . . . . 20c per pound

About  $2\frac{1}{2}$  pounds per seat required  
Kindly remit with order to save time

NATIONAL PATENT REED SALES COMPANY  
DREXEL BUILDING :: :: :: PHILADELPHIA

### Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

A. WILLIAMS

56 Ossining Road

PLEASANTVILLE, NEW YORK

TELEPHONE 211

THIS is an invitation to visit our shop and stay as long as you wish. You will find plenty of comfortable chairs at your disposal. Browse around to your heart's content. There is no compulsion to buy. We try to make everybody feel welcome.

This establishment has the most complete stock of early American antiques in the state, in good condition, and fair in price

COLONIAL ANTIQUE SHOP

308 Stewart Avenue :: :: ITHACA, NEW YORK

WALTER FRANCIS LARKIN

Good Roads all around us

Near Cornell University

PHOTOGRAPHS AND BOOKLETS OF ANYTHING YOU ARE INTERESTED IN



QUEEN ANNE  
TABLE

Gray marble top, mahogany base. Length 45 inches, width 23 inches, height 32 inches

W. L. PARKER

RICHMOND

19 West Main Street  
One block east of Jefferson Hotel

VIRGINIA

### Mrs. Mary D. Walker

ON THE HARBORSIDE AT MARION

MARION is an especially delightful place during the summer time. Delightful for rest, delightful for antique buying. Come to Marion and visit my shop. You will find here furniture, of course, and china and glass. Just now I have some very choice colored Sandwich glass, some Stiegel, some Lowestoft; also some chintzes and toiles.

Front Street and Wareham Road

MARION, MASS.



EARLY AMERICAN WINGCHAIR

## Ferdinand Keller

216-224 S. 9TH STREET  
1207 WALNUT STREET  
PHILADELPHIA  
PENNSYLVANIA

*Early American  
and Foreign  
Antiques*

## RAY PAIOFF AMERICAN ANTIQUES

*Rare booked rugs sold and restored*

WHOLESALE

RETAIL

24 WEST 8TH STREET  
NEW YORK CITY

Telephone Spring 2744

## HARE AND COOLIDGE

OGUNQUIT

MAINE

CHOICE ANTIQUES

LOWESTOFT

HOOKED RUGS

ENGLISH and AMERICAN FURNITURE

AMERICAN GLASS and PEWTER



MATCHLOCK GUN . . . . . \$25.00  
Colt revolver flask . . . . . 5.00  
VOLCANIC PISTOL . . . . . 25.00  
Deringer pistol . . . . . 17.00  
4-BARREL FLINT PISTOL . . . . . 75.00  
Pair of French flint pistols . . . . . 55.00

*New catalogue, 380 pages, illustrated, at 50 cents, shows medals,  
powder horns, swords, pistols, muskets, model cannon, etc.*

FRANCIS BANNERMAN SONS

*Free Museum and Salesrooms*

501 BROADWAY

ESTABLISHED 1865

NEW YORK CITY



## LOUDONVILLE EXCHANGE

LOUDONVILLE  
ALBANY COUNTY, NEW YORK  
OPENED

For its seventh season  
MAY 4

With a comprehensive collection  
of  
Rare and Pedigreed Antiques

*Martha Washington Chair  
in one family five generations  
Mahogany Corner Cupboard  
Other Fine Pieces  
Old Glass*

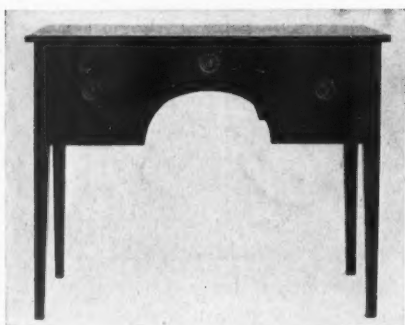
THE WINTHROP ANTIQUE SHOP

EMMA L. THOMAS

134 WINTHROP STREET

TAUNTON, MASSACHUSETTS

*Between Taunton and Providence*



SMALL  
ENGLISH  
MAHOGANY  
HEPPLEWHITE  
SIDEBOARD

SHARSWOOD & ROBSON

*Farmbolme*

STONINGTON

CONNECTICUT

## ARE YOU PLANNING AN AUCTION?

For many years now Wm. K. MacKay Co. Inc. have been the leading auctioneers in New England. They will be glad to consult with you regarding the holding of an auction sale anywhere in New England.

*Antique Sales a Specialty Appraisal for all Purposes*

**Wm. K. MacKay Co. Inc.**

*Auctioneers and Appraisers*

7 Bosworth Street (Telephone Liberty 3194) BOSTON, MASS.

EARLY  
AMERICAN  
FURNITURE  
  
SHIP  
MODELS  
  
GLASS  
  
CHINA  
  
PEWTER  
  
PRINTS  
  
HOOKED  
RUGS



PINK  
LUSTRE  
TEA  
SET  
  
CARVER  
ARMCHAIR  
  
BEDS  
  
TABLES  
  
FINE  
CORNER  
CUPBOARDS

DE FORD & SHEPLEY  
DENNIS, CAPE COD MASSACHUSETTS  
Open June 15 to Sept. 15 Telephone, DENNIS 76-2

## MRS. M. B. COOKEROW

2  
6  
5  
K  
I  
N  
G  
S  
T

BUY TODAY  
WHILE ANTIQUES ARE CHEAP  
THINK OF THE PRICES  
FIVE YEARS HENCE

P  
O  
T  
T  
S  
T  
O  
W  
N

PENNSYLVANIA

## THE SIGN OF THE MERMAID

1014 EAST JEFFERSON AVENUE  
DETROIT, MICHIGAN

offers a varied selection of  
clear and colored glass in  
many of the patterns illus-  
trated in *ANTIQUES*, May,  
1929. Write us your specific  
needs in old pressed glass.



YACOBIAN BROS., Inc.

*Wholesalers of*

### HOOKED RUGS

at exceptionally low prices.  
Also choice pieces for deco-  
rators and collectors.

We offer to every customer a  
personal service of life-long  
experience in selecting rugs to  
meet all demands, which may  
be sent on approval when  
accompanied by references.

*Established 1904*

280-282 DARTMOUTH STREET  
BOSTON, MASSACHUSETTS

## Early American Furniture

of quality, in quantity, at prices that are  
fair. Our policy to buy the best, wherever  
and whenever we see it, and to price it  
right, has built our business.

*Three floors of*

FURNITURE PORCELAIN PRINTS, ETC.

## CAPOZZI & AGRIPPA

591 & 643 LEXINGTON AVENUE  
NEW YORK CITY



## A RARE MARYLAND WASH BOWL and PITCHER

By T. Mayer

The pitcher is in perfect condition. The  
bowl has been mended in one place, as  
may be seen in the picture.



## JEMIMA WILKINSON ANTIQUE SHOP

FLORENCE W. UPSON

DUNDEE NEW YORK

## WE MUST MOVE

Our building is to come down with the starting of work on the auto  
circle at our corner. This finds our store (one of the largest antique  
stores in Boston) crowded to the limit with real antiques both English  
and American (NO EMPIRE OR VICTORIAN).

We think it much better to make substantial reductions now and sell  
gradually rather than to rush at the last moment.

Our old dealer customers who have found our prices in the past so acceptable  
will get real pleasure out of our new prices.

If you have never traded with us, our thirty years of honest dealing is your  
protection.

*We do what we say*

## SHAY ANTIQUES, INC.

181-183-187 Charles Street Boston, Massachusetts  
359-361 Cambridge Street  
(Corner of Charles and Cambridge Streets)

## GEORGE W. REYNOLDS

1742 M STREET N. W.

## WASHINGTON, D.C.

*Rare and Beautiful Old Pieces  
Reasonably Priced*





**FRENCH ANTIQUES**  
Mainly XVIII Century  
and  
**REPRODUCTIONS**

Occasional Furniture, Mirrors, Clocks, Bronzes, Porcelains, Terra Cotta Busts, Engravings, Water Colors, Paintings, etc. Rare Books in fine bindings, Autographs of Celebrities, etc.

*Member of Antique & Decorative Arts League*

**E. F. BONAVENTURE, INC.**

536 MADISON AVENUE

NEW YORK CITY

**The HALF MOON INN**

*On the STORM KING HIGHWAY*

Between Cornwall and West Point, New York

Lunch • Tea • Dinner • Supper

TEA GARDEN

This month we have received from a friend in England the most fascinating collection of small antiques: little chairs and tables, prints, embroideries, boxes, china, mirrors, odd things for fireplaces. These things are just different enough from American objects of the same kind to be quite refreshing to the satiated haunter of antique shops.

And the prices are surprisingly moderate

Telephone, Cornwall (N. Y.) 139



**WAYSIDE ANTIQUE SHOP**

MRS. CLARA L. HARRINGTON

262 East Main Street

EAST GLOUCESTER, MASSACHUSETTS

F. W. STANTON, Manager

**E**ARLY American furniture in mahogany, maple, and pine; card, dining, tavern, and small tables; chests of drawers and desks; silhouettes; mother-of-pearl card cases; Battersea enamel patch boxes; and many small cabinet pieces.

Very large variety of Sandwich glass and lamps.

**The CAMDEN ANTIQUE SHOPPE**

JAMES F. IANNI, Proprietor

315 VINE STREET

CAMDEN, NEW JERSEY

*Located five blocks from the Delaware River Bridge  
and only fifteen minutes from Philadelphia City Hall*

Here you will find, always, some rare pieces of early American furniture, glass, china, and paintings. I also have ten rooms full of Empire and Victorian furniture.

It will pay all dealers to call on me as I sell at wholesale only. My prices are the lowest because my overhead is low. Try me once and you will come again.

If you cannot call, have your name put on my mailing list for circulars which I send out on the first and fifteenth of each month.

*Located now at*

315 VINE STREET

CAMDEN, NEW JERSEY

**RICHARD WALN WILLS**  
*Collector*

THIS MONTH'S BARGAIN IS

**A WALNUT HIGHBOY**

WITH RESTORED BASE OF OLD WOOD

**\$175.00**

The price will not pay for the restoration by an expert mechanic such as the one that finished this one and the brasses are the best reproductions that could be found. **NEVER AGAIN AT THAT PRICE.**

11 Ridgway Street

MOUNT HOLLY

NEW JERSEY

*English Cabinet Hardware*



**D**EALERS, collectors, architects, and others interested will find at our shop at all times an unusually complete line of faithfully reproduced and genuinely fine English cabinet hardware suitable for furniture and buildings of all periods.



**CHARLES CORDTS & Co. Inc.**

106 East 19th Street

NEW YORK CITY

**WM. J. FRENCH**

539 LANCASTER AVENUE

BRYN MAWR

PENNSYLVANIA

A large assortment of real antiques at moderate prices

*Specializing in early maple furniture*

Pictures, description, and prices will be sent upon request

*Restoring & Reproducing  
Clock Glasses  
and Dials*

for Willard, Terry, Thomas, Jerome, Hoadley, Ives, Ingraham clocks. Also mirror tops.

*Prompt Service*

References from leading collectors and dealers

**H. & G. BERKS**

(G. Berks formerly with W. W. Sprague)

1276 Blue Hill Avenue

MATTAPAN, MASS.

Telephone, MILTON 7697



COME DOWNTOWN

*Colonial and Reproduction Furniture*  
*Old Silver : Brass : Copper*  
*Antique Glass : China : Pewter Ware*  
*Rare Prints*  
*Fireplace Equipment*

**RUSHMORE GALLERIES**

INCORPORATED

29 MURRAY STREET

NEW YORK CITY

*Northeast Corner of Church Street*

*Successor to*

**KEELER ART GALLERIES**

Well-known in downtown New York for over half a century  
 Telephone, COrtlandt 0078

**R. RANDOLPH ADAMS**

28 East 75th Street

New York City



ENGLISH, EIGHTEENTH CENTURY



*Antiques of Distinction*

124 SOUTH STREET    PROVINCE ARMS SHOP  
 PITTSFIELD    25 LEWIS STREET  
 MASSACHUSETTS    HARTFORD, CONN.

MISS L. O'HERRON  
 MR. H. ALEXANDER REDFIELD

**G. & A. H. OSWALD'S  
 ANTIQUE SHOP**

*In "The Heart of The Berkshires"*

**A GENERAL LINE  
 OF ANTIQUES**

*Come and see us*

11 LINDEN STREET    ::    PITTSFIELD, MASS.  
*Near the Maplewood Hotel*



THE LARGEST COLLECTION  
 IN AMERICA

**Old Chintzes**

Big quantities for curtains  
 and chair coverings

HISTORICAL DOCUMENTS

**ELINOR MERRELL**

50 EAST 57TH STREET  
 NEW YORK CITY



OLD DUTCH STRAP HINGE

Colonial and early Dutch wrought iron pieces faithfully reproduced from antiques will give your home that charmingly distinctive touch.

Hinges, latches, and other hardware fittings wrought by hand in a variety of authentic Colonial designs.

**MYRON S. TELLER**

280 WALL STREET

KINGSTON, NEW YORK

**S. ELIZABETH YORK**

MATTAPOISETT

MASSACHUSETTS

Telephone, MATTAPOISETT 143

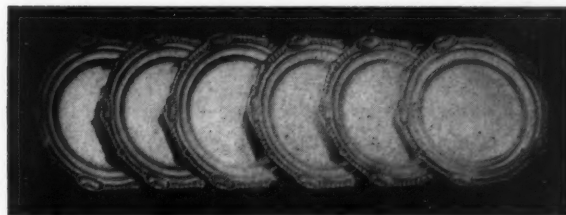
*For a general list we refer you to the June issue of ANTIQUES. In addition we offer the following:*

- Curly maple Duck-foot dining table
- Curly maple Chippendale dining table
- Curly maple breakfast table
- 2 Curly maple snake-foot candle stands
- Curly maple chest of drawers
- 2 Swell-front bureaus
- Set of curly maple chairs
- One serpentine-front fireside seat

Several long fireside benches with rose carving, etc. One has original needlework top, beautifully done and in fine state of preservation.

Also many new additions in small pieces for collectors, such as glass, china, etc.

ESTABLISHED 1905



Specializing in  
**REPRODUCING BY HAND**  
 STERLING OR SHEFFIELD PLATE  
**CLIFF SILVER CO.**

SILVERSMITHS

159 EAST 55TH STREET

NEW YORK CITY



BOW-BACK WINDSOR SETTEE, 76" LONG, SEAT 20 1/2", BACK 20 1/2"  
(35 OTHER TYPES)

**Private Sales Service**

Slant-top desks; corner cupboards; bureaus; clocks; beds; blanket chests; chairs and miscellaneous articles.

**J. T. HARBOLD, Dallastown, Pennsylvania**  
6 miles off Lincoln Highway, York, Pennsylvania

**ELIZABETH DICK**

*Fine Old Furniture*

34 WEST 8TH STREET  
NEW YORK CITY



SIX  
DECORATED  
SPINDLE-BACK CHAIRS

Body of chair greenish tone.  
The decorations are of a gold  
tint. Rush seat. Light and  
strong.

**WICKFORD HILL  
ANTIQUE SHOP**

BENJAMIN A. JACKSON  
WICKFORD 141 West Main St. RHODE ISLAND  
Telephone 60

**ANTIQUES TO CAST A SPELL**

That have seen a century of life in New  
England homes, and that have the in-  
evitable charm of absolute authenticity.

We are starting the season with  
some very fine pieces of Early  
American Pine and Maple.

**COBB-DAVIS, Inc.**

ROCKLAND

MAINE



**100 REPLIES**

at a COST of \$3.00

"I am sure you will be glad to know that the small advertise-  
ment which I placed in the April 1928 number of *ANTIQUES* at  
a cost of three dollars, has brought me over one hundred replies  
with an occasional letter coming along even now."

C. O. HIERHOLZER of Brooklyn, N. Y.

For information about charges, read

THE CLEARING HOUSE PAGE

**JUST RETURNED from ENGLAND  
FRANCE and ITALY**

with a choice collection of old furniture, glass, china, silver, fabrics,  
oddments. An early selection is advisable as my shop will be closed during  
August except by appointment or for mail orders. Descriptions sent to  
anyone actively interested.

To make room for this shipment my present stock will be greatly reduced  
during July.

Send for summer price list

GERTRUDE B. CUSHING

**YE OLDE HOUSE**

39 FAYETTE STREET

BOSTON, MASS.

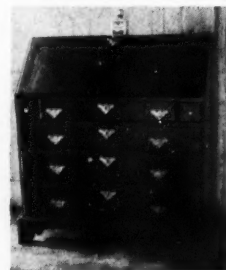
Near Hotel Statler and Park Square

Telephone, LIBERTY 9556

**THE FLAG WALK**

ANTIQUE  
FURNITURE  
CHINA  
GLASS

JUNE 15 to SEPT. 9



**MR. & MRS. HAROLD J. STAPLES**  
HARRISON, MAINE

On the Waterford Road, two miles from Harrison or North Bridgton



# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$1.50. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the fifteenth of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Please note that the magazine ANTIQUES has moved to 468 Fourth Avenue, New York City.

All Clearing House advertising and answers to box numbers should be addressed there.

## WANTED

**COLLECTOR WANTS TO BUY CURRIER**  
Ives prints: *A Rising Family*, 1857 large folio; also others of interesting and rare subjects. No. 153.

**PARTNER—A MAN WITH PERSONALITY**  
and some capital who is interested in antiques. MAX H. STEMPPELMANN, 2095 Poplar Avenue, Memphis, Tennessee.

**CAMEO AND OVERLAY LAMPS; WOODEN**  
dolls; old brasses; first editions modern writers and Americana. LILLIAN C. IVES, 272 State Street, Albany, New York.

**DINING TABLE TO SEAT TEN, SAWBUCK**  
or drop-leaf, pine or light wood. Send photograph and description. HEIRLOOM TREASURES, Garrison, New York.

**OLD WOODEN MOLDBOARD PLOW. PLEASE**  
send sketch. C. B. FOSTER, Water Mill, L. I., New York.

**WILL BUY ELI TERRY OR SETH THOMAS**  
scroll-top clocks. Describe carefully. R. BOUCK, Middleburgh, New York.

**CANADIAN VIEWS, OLD DRAWINGS,**  
paintings, engravings, lithographs, color prints or illustrated books of scenes in the Dominion including British Columbia, Newfoundland, Nova Scotia, Labrador, St. Lawrence River. THE OLD PRINT SHOP, INC., 150 Lexington Avenue, New York City.

**AMERICAN SILVER: MUGS, TANKARDS,**  
beakers, cups, porringers, teapots, coffeepots, pitchers, etc., marked by Colonial silversmiths. No. 149.

**CURRIER PRINTS, NEW YORK, OTHER**  
cities, locomotives, western and Indian scenes, clipper and whaling ships, historical and American views. 2370 Broadway, Room 512, New York City.

**CURRIER & IVES LITHOGRAPHS. DE-**  
scribe accurately and quote all subjects, giving sizes, dates, exact titles, condition. ANTIQUARIAT, 1532 Wabash, Kansas City, Missouri.

**EARLY AMERICAN FLASKS, RARE IN**  
type or color, especially violins and portrait flasks; give full description and price. I. B. POST, 279 Maywood Avenue, Maywood, New Jersey.

**ANTIQUES MAGAZINES FOR JANUARY**  
1922, April 1925, July 1925 and August 1925. No. 144.

**PRINTS AND LITHOGRAPHS BY CURRIER**  
& Ives, N. Currier, Sarony & Major, Bufford, and others. Engravings by A. Doolittle. The highest prices paid. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

**PRINTS, PICTURES, POSTERS, HANDBILLS,**  
letters on Chicago, Abraham Lincoln, railroads, etc. M. A. DICKE, 808 Washington Street, Evanston, Illinois.

**CURRIER & IVES WINTER SCENES BY**  
Durrie. State subject, condition and price. No. 139.

**LETTERS WRITTEN BY PRESIDENTS,**  
famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMEN, Metuchen, New Jersey.

**I WILL BUY OLD PAMPHLETS, BROAD-**  
sides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

**OLD SILVER SPOONS AND OTHER OLD**  
silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**CURRIER & IVES AND N. CURRIER COL-**  
ored prints: winter, farm, hunting, railroad scenes—large and small folios—good margins and general condition. No. 154.

**JANUARY 1922 NUMBER OF THE MAGA-**  
zine ANTIQUES, also February 1925, give your price. P. O. Box 477, Mobile, Alabama.

## FOR SALE

**NOTE THESE DIRECTIONS: LOOK FOR**  
the Round Sign, Boston Post Road, exactly two miles east of Westport (Connecticut) Post Office. THE RED SHOP ON THE HILL, Wakefield Antiques.

**MORE LIKE A MUSEUM THAN A SHOP,**  
WAKEFIELD ANTIQUES—Every article marked in plain figures—sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

**BEAUTIFUL NAVAJO INDIAN RUGS; IN-**  
dian collections; baskets; pottery; beadwork. J. G. WORTH, 9 East 59th Street, New York City.

**CORD BEDS; OLD GLASS; PRINTS; FURNI-**  
ture; lustre; Staffordshire; antiques of every description. Wholesale price list mailed to you free upon request. BILL'S ANTIQUE SHOP, 179 West Avenue, Canandaigua, New York.

**AMERICAN DEALERS VISITING ENGLAND**  
simply cannot afford to miss inspecting our huge stock of genuine antiques. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

**DEALER IN ANTIQUES. AARON COHEN,**  
317 Wall Street, Kingston, New York.

**ANTIQUE HOSPITAL, EXPERT REPAIRING**  
of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

**SPECIAL BARGAINS ON A FEW HOOKED**  
rugs that need slight repairs. No. 928.

**MY COMPLETE STOCK OF ANTIQUES TO**  
be sold as a collection. Consists of many choice pieces of furniture, prints, pewter, coverlets, etc. Also a small collection of early blown glass. Priced far below cost. Send for list and full particulars. HAZEL H. HARPENDING, LOG CABIN ANTIQUES, Dundee, New York.

**ELEVEN PIECES OF HISTORICAL BLUE**  
Staffordshire china, No. 147.

**ENGLISH WALNUT SECRETARY-DESK;** also an English walnut six-legged highboy; pair of astral lamps and other choice pieces. FULLER HOMESTEAD, Hancock, New Hampshire.

**SEVERAL INTERESTING GENUINE OLD**  
pieces including a Sheraton table and a Sheraton high-post mahogany bed. Private owner. No. 151.

**OIL PAINTINGS BY NOTED AMERICAN**  
artists; pair of Parian vases. Carefully selected antiques. JEAN'S STUDIO, 54 Center Street, Adams, Massachusetts.

**MAPLE DESK, \$125; SMALL MAHOGANY**  
secretaire, \$125; mahogany wooden bag table, \$75; ottoman, \$35; mirrors with glass pictures from \$15 to \$75. MRS. W. M. LAMKIN, 41 Nahant Street, Lynn, Massachusetts.

**SOUTHERN-TYPE HITCHCOCK CHAIR AND**  
two brass candlesticks, belonged to Daniel Webster. Also millefiori paper weight. No. 152.

**AMETHYST STIEGEL FLASK, UNUSUAL**  
diamond pattern; American System flask; many others. Rare amethyst blown salt and blue diamond tumbler. N. C. GEST, Mechanicsburg, Ohio.

**DEALERS—LARGE STOCK PERIOD AND**  
Victorian furniture; glass; china; C. & I. prints, \$1.00 each. Lists and crating free. WALKER'S ANTIQUE SHOP, 6th and Main, U. S. Route 25, Covington, Kentucky.

**LIST OF ANTIQUE GLASS AND CHINA**  
mailed free. MYRA C. POOLE, 697 Parker Street, Newark, New Jersey.

**SIX TEN-INCH WILKIE PLATES, THE**  
*Valentine*, proof, color fine. Best offer over \$200. PENN HIGHWAY ANTIQUE SHOP, 36 Cumberland Street, Lebanon, Pennsylvania.

**CANARY COLOR DECORATED LOWESTOFT**  
tureen, rope handles, 11½ inches high, 14 inches long, proof. PENN HIGHWAY ANTIQUE SHOP, 36 Cumberland Street, Lebanon, Pennsylvania.

**PAIR OF LARGE MAHOGANY OTTOMANS,**  
\$75; solid gold chain and locket, \$25; three-mold decanter impressed *gin*, \$35; flasks; prints; coverlets. Lists. MABEL PERRY SMITH, Upper Chenango Street, R. F. D. 4, Binghamton, New York.

**LAKEPORT, NEW HAMPSHIRE (NEAR**  
Laconia). At the Jacob Sanborn homestead; authentic antiques, including many pieces from this fine old home. REBECCA CHILCOTT JACKSON.

**OLD FLASK, PICTURING GEORGE WASH-**  
ington and General Taylor. MRS. J. M. HUSKE, 4 Hertford Road, Charlotte, North Carolina.

**SHIP TIMBERS, BEAUTIFUL LIVE OAK**  
elbows from ship *Rousseau*; oak timbers from historic buildings; pine-paneled H-hinged pew doors. Shown after July first near Boston. MRS. PAUL B. WAGNER, 2516 Central Street, Evanston, Illinois.

**GRANDMOTHER'S DOWER CHEST; RARE**  
old glassware, dishes, bottles, jewelry, quilts, curly maple furniture. BERTHA J. HARRIS, R. D. 3, Ashtabula, Ohio, Saybrook Corners, main road between Ashtabula and Cleveland.

**HIGHBOY, CHERRY FLAT TOP, ALL ORIGINAL** but brasses — lovers of old New England pieces will appreciate it. Furniture; china; silver; jewelry; shawls. Specializing in early small things. **MALLORY'S ANTIQUE SHOP**, 1125 Chapel Street, New Haven, Connecticut. Established 1891.

**THREE COMPLETE ANTIQUE MAHOGANY** and rosewood bedroom sets from private home. One four-poster set (1817). **MRS. JOHN KLOER**, 8300 Panola Street, New Orleans, Louisiana.

**THE STONE WALL ANTIQUE SHOP** invites you to see their maple and other furniture. 9 curly maple, pillow-back, Hitchcock chairs, round rush seats, all original. 209 Pleasant Street, Bennington, Vermont.

**COLONIAL GILT MIRROR, 25 BY 60, 17** acorns and beautiful picture. 12 Lincoln drape goblets and other glass; large Dutch-foot table. **MRS. W. E. STETSON**, Cromwell, Connecticut.

**DAGUERRETYPE OF LINCOLN; AQUA** blown cup plate; milk glass plates; opaque Sandwich lamp; bird and swan salts; purple-blue paneled tumblers; assortments of wildflower; 10 Wedgwood deep plates; 5 *King's rose* plates; prints; coverlets; gold bracelets. **CRAWFORD STUDIOS**, Richmond, Indiana.

**MAPLE SLAT-BACK ARMCHAIRS AND** hooked rugs; general line of furniture, glass, etc. **D. C. RUDISILL**, Gettysburg, Pennsylvania, R. 1, 5 miles south of Gettysburg on Baltimore pike.

**THREE PIECES LOUIS XVI CARVED AND** gilded furniture similar to figures 5 and 6, June *ANTIQUES*, page 484, only much finer carved; settee, arm and side chair, \$125 for the three pieces; photographs. **ROY VAIL**, Warwick, Orange County, New York.

**LET THE CHILDREN BE COLLECTORS!** We have a room devoted to doll's furniture, toys, tea sets and miniature pottery. **O' Cro' Coc' HOUSE**, 61 South Street, Freehold, New Jersey.

**STEIGEL COBALT BLUE DIAMOND PAT-** tern creamer, skilfully repaired, \$75. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

**BOHEMIAN GLASS, LARGE COLLECTION** being broken up, also old cross-stitch pieces. Special prices to dealers; photographs. **HOBBY SHOP**, 2742 Cass Avenue, Detroit, Michigan.

**LOUIS XIV DAY BED, UNIQUE, FROM** Burgundy chateau, \$2000; pair Louis XV bergères signed. Write. **MARY LOUISE HELLIER**, 37 Boulevard des Invalides, Paris VII, France.

**PINE DROP-LEAF TABLE; SMALL MATCH-** ing stand; four redecorated Hitchcock chairs; blue and white spread, *summer and winter* weave. **TOWN CLOCK SHOP**, 23 Church Street, Waltham, Massachusetts.

**NEW DIRECTORY OF DEALERS IN AN-** tiques, containing nearly 5000 names and addresses, printed in book form and arranged by states and cities for only \$5.00. **MORTIMER J. DOWNING**, general line of antiques. Upper Stepney, Connecticut on Bridgeport and Newtown state highway.

**QUILTS AND COVERLETS, INTERESTING** and unusual, both old and new, all hand work. **MRS. LESLIE GRANT COBB**, Eastford, Connecticut.

**FLORAL CHINA KNOBS AND PLATES FOR** room doors, large assortment; trade only. **LEVI**, 135 York Road, London, England, opposite Caledonian Market.

**SUNDERLAND FLOWER HOLDER, FIVE** branch; also a small and interesting Liverpool pitcher. No. 146.

**IN ADVERTISER'S FAMILY SINCE 1800,** Duncan Phyfe sideboard, Carver chair, side table and other pieces. Number 150.

**VALUABLE CURTIS BANJO CLOCK, UN-** usually interesting, pictures of *Constitution*, *Cyane* and *Levant* on lower glass door, splendid timekeeper. Owner descendant of well-known historical family, Marblehead, Massachusetts. Seen by appointment only. Address Box D, Center Harbor, New Hampshire.

**INLAID MAHOGANY CARD TABLE, DUN-** can Phyfe style, \$125; high cherry chest, six drawers, twelve old glass knobs, \$100; pine console table, carved apron and carved cabriole legs, Queen Anne influence, \$950. **H. M. DRENNAN**, St. Albans, Vermont.

**COLORS COSTUME OR FASHION PRINTS,** selections sent postfree on approval from magnificent collection many thousands, genuine old ones in original condition as extracted from old magazines similar to Godey's but more artistic, finely engraved and beautifully colored. Make your own selection, return all, keep all, suit yourself. Write now, giving one reference. **ANTIQUARIAT**, 1532 Wabash, Kansas City, Missouri.

**PORTRAITS BY SULLY AND COPLEY;** paneling, mantels and boxwood hedge. **MRS. CHARLES R. HOOFF**, 120 S. Fairfax Street, Alexandria, Virginia.

**HIDDEN TREASURE IS TO BE FOUND IN** MASON'S YARD, Duke Street, Piccadilly. We modestly admit that many of our American friends say that it is the most interesting small shop in London. We specialize in small furniture, silhouettes, cup plates and china.

**HOBNAIL, TIPPICANOE, WILDFLOWER,** thousand eye, bellflower glass; choice china, furniture, clocks. **WILLIAM J. HEYER**, 780 Wyoming Avenue, Kingston, Pennsylvania.

**ANTIQUA BAND BRACELETS WITH HINGE** jewelry set with genuine corals, cameos, Spanish topazes or old mine diamonds. **AUGUSTA HEYER SMITH**, 128 North Franklin Street, Wilkes Barre, Pennsylvania.

**RARE PAIR BELL-METAL ANDIRONS, 22** inches high, beautiful turnings, perfect, price, \$185; original walnut and maple highboy, original brasses, about 1770, not refinished, \$450; pair beautiful Staffordshire lions, standing position, \$65; rare Sheffield tankard, 14 inches high, about 1790, \$85; collection of rare glass, coverlets, quilts, lamps, oil portraits, etc. Guaranteed authentic. No. 145.

**CHIPPENDALE CHAIRS, DINING TABLES,** highboy with fan; old pine dresser; sofa with carved eagle heads. **JOHN BAILEY HOUSE**, Route 3, Hanover Four Corners, Massachusetts.

**WHEN IN PETOSKEY, MICHIGAN THIS** summer call at 623 Kalamazoo Avenue (East end of Grove Street) a barnfull of antiques. Pleased to show them. **BION H. NALDRETT**.

**CHEST-ON-CHEST, GENUINE EARLY** American piece, fine walnut, excellent condition. Lower section contains three large drawers; upper section equipped with six recently installed English drawers; brasses good with H hinges, believed to be originals. Upper section has handsome panel inserts and fluted columns. Wide overhanging top with fine dogtooth beading; duck feet. Dimensions: height 74 inches, breadth 46 inches, depth 21 inches. Price \$250.00. Room 4403, Woolworth Building, New York City.

**WESTERN AND SOUTHERN DEALERS,** please return my pictures; special summer prices; stock up now for fall trade. Empire arm and side chairs, sofas, secretaries, dining, card and serving tables, choice pine, maple and early mahogany; reliable service. When East "come and rummage" in Aunt Lydia's Attic, by appointment. 795 Chestnut Street, Waban, Massachusetts. 10 miles west of Boston, off Beacon Street. Telephone: Centre Newton 691.

**TWELVE VICTORIAN AND EMPIRE SOFAS,** \$22 each crated; fifty spool beds, maple and birch, \$10 each crated; maple four-post beds, \$15, \$20, \$30, \$40, \$50 crated; ladder-back chairs without bottoms, \$3 each crated. **H. B. KALER**, Washington, Maine.

**CURRIER INDIAN SERIES, LARGE FOLIO,** *The Pursuit* (Tait 1856); Baxter and LeBlond prints; genuine Jacobean court-cupboard, photograph; big collection of antiques of every description. Write your wants. **WERNER R. CONRAD**, 2374 Vallejo Street, San Francisco, California.

**HISTORICAL TEA SET, BLACK AND WHITE** Lowestoft china, No. 148.

**GERMAN PLAQUE; THREE-LEGGED BRASS** teakettle; beautiful Majolica dish; spool bedstead, cannot be duplicated. **LAURA B. MESCHUTT**, Southampton, L. I., New York.

**WHITING GRANDFATHER CLOCK; CURLY** maple drop-leaf, two-drawer stand; set coral cameo jewelry; silhouette; six brass tie-backs; pine corner cupboard. **LILLIAN C. IVES**, 272 State Street, Albany, N. Y.

**QUEEN ANNE ARMCHAIR, BALL AND** claw feet, \$175; mahogany desk, \$175. **JACK LEESE**, Mountainville, New York.

**MUSIC STUDENT WILL SELL PAIR 17TH** century rosewood hand-carved chairs. Make offer. **GLADYS WHITFIELD**, 210 Olive, Saint Louis, Missouri.

**FINE LARGE PIER GLASS; ETCHED FLIP** glass; pair Dutch blown bottles; carved ivory lion; gaming table. **MABELLE J. GRAVES**, Fair Haven, Vermont.

**PAIR SILVER RESIST LUSTRE PITCHERS,** height five and three-quarter inches, proof. **MARY B. ATKINSON**, 112 East State Street, Doylestown, Pennsylvania.

**SIX FULHAM CHURCH PLATES; LARGE** Whieldon plate; scroddled pitcher, marked; set Spode; rush-seat settee, original; bannister-back armchair; candelabra; firescreen; barometers; decorated chairs; crepe de chine shawl; needlework; beadwork; silhouettes; ivory miniatures; paper weights; jewelry; black cut-outs; Mexican war chintz; toile de Jouy, figures; very early fashion plates. **ANNABEL STETSON**, 10 Spring Street, Brunswick Maine.

**CHERRY TILT TABLE, ORIGINAL, SQUARE** top with inlay, spade feet; lovely old glass in many colors and designs; hooked rugs; needlepoint and other quaint things. **YE OLDE RED BRICK HOUSE**, West Brookfield, Massachusetts, across the Common.

**RARE CARVED BEDS; SEVERAL FINE** desks; many mirrors, glass, etc.; extra large exceptional general line. List. **MYLKE**, 41 Church Street, Burlington, Vermont. Three large separate show places.

**GLAZED CHINTZ COVERLET, HUNTERS** with dogs in pursuit of quail, rabbits, squirrels. Perfect condition and both sides alike, \$75.00 **ALICE NYE**, 61 South Street, Freehold, New Jersey.

**RARE SANDWICH AND REDFORD GLASS;** collection bellflower. **H. P. LANSING** Plattsburg, New York.

**MAHOGANY TEA CADDY; STAFFORDSHIRE** dogs; unusual mahogany footstool; exceptional early Victorian carved and gilded oval mirror, 6 feet long, fine original condition. **AGNES T. SULLIVAN**, 24 Steel Street, Auburn, New York.

**COLONIAL RUG AND QUILT SHOP, BOX 137,** Sodus, New York. Old quilts and duplicates for sale; candlewick spreads. Order quilting. Photographs.

## MISCELLANEOUS

**WANTED WORK REPAIRING OLD HOOKED** rugs. **MRS. GUNN**, 313 A Washington Street, Dorchester, Massachusetts.

**I WILL FIND ANTIQUES OF ANY DESCRIP-** tion for you. **MAX H. STEMPPELMANN**, 2095 Poplar Avenue, Memphis, Tennessee.

**AUCTION — SATURDAY, JULY 13, AT 10** o'clock. Over 100 antiques, highboys, tall clocks, etc. State Road to Concord, New Hampshire — two miles from Manchester.

**HOUSE WITH BLUE BLINDS. AUCTION TO** be held in the armory, Thursday and Friday, July 18 and 19 from 10.30 A.M. to 5 P.M. E.S.T. of choice early American antiques; catalogue 50 cents. **MRS. EDITH M. BOLLES**, Bellows Falls, Vermont.



## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked \* will be found in the display pages.

## CALIFORNIA

GLENDAL: KATHERINE D. BISHOP, 201 West Lomita Avenue.

## CONNECTICUT

DARIEN: \*MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: \*MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue. Auctioneer.

## NEW HAVEN:

\*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

THE SUNRISE SHOP, 148 York Street.

WHITLOCK'S BOOK STORE, INC., 219-221 Elm St.

NEWTOWN: THE BARN ANTIQUES, Hawleyville Road.

NORWALK: \*SILVERMINE TAVERN AND GALLERIES.

RIDGEFIELD: THE NOOK, Norwalk Road.

STONINGTON: \*SHARSWOOD AND ROBSON, Farmholme.

UPPER STEPNEY: \*MORTIMER J. DOWNING.

WESTPORT: \*MARION BOOTH TRASK, 18 Compo Road.

WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

## IOWA

OTTUMWA: MISS HESTER S. WARDEN, 109 West Main Street.

## MAINE

AUGUSTA: MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

FARMINGTON: H. C. PEARSON, Brick House, Wilton Road.

HARRISON: \*THE FLAG WALK, Mr. and Mrs. Harold J. Staples.

NAPLES: \*NAPLES ANTIQUE SHOP.

OGUNQUIT: \*THE SHOP OF THE TWO YOUNG MEN.

ROCKLAND: \*COBB-DAVIS, Inc.

DAVID RUBENSTEIN, corner Main and Talbot Avenue.

SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.

SKOWHEGAN: \*FYSCH HOUSE, 224 Madison Avenue.

WALDOBORO: \*WARREN WESTON CREAMER.

YORK VILLAGE: \*THE OLD VILLAGE ANTIQUE SHOP.

## MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street.

BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.

## MASSACHUSETTS

ACCORD: \*QUEEN ANNE COTTAGE.

AUBURNDALE: \*WAYSIDE ANTIQUE SHOP, 23 Maple Street.

BOSTON: \*NORMAN R. ADAMS, INC., 140 Charles Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*THE EXETER GALLERIES, 179 Newbury Street.

\*FINE ANTIQUE SHOPPE, 109 Charles Street.

\*F. J. FINNERTY, 130 Charles Street.

\*FLAYDERMAN & KAUFMAN, 68 Charles Street.

\*FOSTER BROS., 4 Park Square. Reproduction of old picture frames.

\*GEORGE C. GEBELIN, 79 Chestnut Street. Old silver.

\*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.

\*HICKS GALLERY, 18 Fayette Street.

\*JORDAN MARSH CO., Washington Street.

\*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and appraisers.

\*GEORGE N. McMAHON, 33 Charles Street.

\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

\*YE OLDE HOUSE, 39 Fayette Street.

\*OLD RUSSIA, 16 Arlington Street.

\*OLD VILLAGE ANTIQUE SHOP, 75 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 88 Charles Street.

\*I. SACK, 85 Charles Street. Reproduction of old brasses.

\*A. SCHMIDT & SON, 567 Boylston Street. Old and reproduction silver.

\*SHAY ANTIQUES, INC., 181 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*THE SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

\*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

\*YACOBBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.

BROOKLINE: \*H. SACKS & SONS, 62-64 Harvard Street.

BUZZARDS BAY: \*W. W. BENNETT, Twin Gateway.

\*MRS. CLARK'S SHOP.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

DENNIS: \*DEFORD & SHEPLEY.

EAST GLOUCESTER: \*MRS. CLARA L. HARRINGTON, 262 East Main Street.

EAST SANDWICH: \*TWIN GABLES, Eugenie Hatch, Kings Highway.

EAST TAUNTON: \*ED WHITNEY, 1150 Middleboro Avenue.

FRAMINGHAM: \*WALLACE NUTTING.

GREENFIELD: MISS JULIA D. S. SNOW, 277 Federal Street.

HAVERHILL: \*W. B. SPAULDING, 17 Walnut Street.

HANSON: F. E. CUMMINGS, Washington Street, Cushings Corner.

HINGHAM: \*DANIEL F. MAGNER, Fountain Square.

HYANNIS: \*THE TREASURE SHOP, HELEN TRAYES.

\*EUGENIE HATCH, 558 Main Street.

KINGSTON: THE KINGSTON ANTIQUE SHOP Boston-Plymouth Route.

LYNNFIELD CENTER: \*SAMUEL TEMPLE, Townsend-Sweetser House.

MARBLEHEAD: MRS. JUNE HILLS HUNTER, 20 Circle Street. Glass and silver.

THE PETER JAYNE HOUSE, MRS. MARY E. WILLIAMS, 37 Mugford Street.

\*KING HOOPER MANSION.

\*THE MARBLEHEAD ANTIQUE EXCHANGE, State Front Street.

MARION: \*MRS. MARY D. WALKER, Front and Wareham Road.

MARSHFIELD: \*CARESWELL SHOP.

MATTAPAN: \*H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

MATTAPOISETT: \*S. ELIZABETH YORK.

MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.

NEW BEDFORD: \*MRS. CLARK'S SHOP, 38 North Water Street.

\*THE COLONIAL SHOP, 22-24 North Water Street.

NORTHBORO: \*G. L. TILDEN, STATE ROAD.

ORLEANS: \*THE SAMPLER, Monument Road.

## PITTSFIELD:

\*MISS LEONORA O'HERRON, 124 South Street.

\*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

PLYMOUTH: THE BRADFORD ARMS, 59 Court Street.

SOUTHBRIDGE: M. E. CHEYNEY, North Woodstock Road.

SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street.

STOCKBRIDGE: \*EDWARD CROWNINSHIELD, The Old Corner House.

TAUNTON: \*THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

WARREN: \*C. E. COMINS.

WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTA F. BLOUNT.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

WESTON: \*THE PRISCILLA SHOP.

WORCESTER: GATES AND GATES, 24 Charlotte Street. General line and collectors' books.

\*THE OLD FURNITURE SHOP, 1030 Main Street.

## MICHIGAN

## DETROIT:

W. K. PRATT, 2748 Cass Avenue.

\*THE SIGN OF THE MERMAID, INC., 1014 East Jefferson Avenue.

GRAND RAPIDS: WHITE ELEPHANT SHOP, 517 Wealthy Street, S. E.

## MISSOURI

KANSAS CITY: \*CURIOSITY SHOP, 1901-1911 Main Street.

## NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

## NEW HAMPSHIRE

CENTRE SANDWICH: \*BLANCHARD'S ANTIQUE SHOP.

CONCORD: DERBY'S ANTIQUE SHOP, 22 Warren Street.

FRANKLIN: \*WEBSTER PLACE ANTIQUE SHOP.

HANCOCK: FULLER HOMESTEAD, MRS. HELEN F. FOWLE.

HANOVER: \*THE TREASURE CHEST, 4 Occom Ridge. English antiques.

PETERBORO: \*STEPHEN VAN RENSSELAER.

PORTSMOUTH: \*THE OLD CHASE HOUSE, 358 Court Street.

\*J. L. COLEMAN, 217 Market Street.

## NEW JERSEY

BURLINGTON: ESTELLA STORY HANCOCK, 227 Wood Street.

CAMDEN: \*CAMDEN ANTIQUE SHOP, 315 Vine Street.

CLOSTER: CLOSTER ANTIQUE SHOP, Safa M. Sanders, Alpine Road.

FREEHOLD: \*THE HOUSE WITH THE BRICK WALL.

LILIAN WILKINSON, O'Cro'Coc' House, 61 South Street.

HADDONFIELD: \*FRANCES WOLFE CAREY, 38 Haddon Avenue.

\*MARTHA DE HAAS REEVES, 20 Potter Street.

HARRINGTON PARK: \*A. L. CURTIS.

HIGHTSTOWN: JOSEPHINE I. DAWES, 238 South Main Street.

LIBERTY CORNER: BERYL DE MOTT.

MADISON: \*BOTTLE HILL TAVERN.

MONTCLAIR: TRAVIS & VAN BENSCHOTEN, 147 Watchung Avenue. American and Oriental antiques.

MOUNT HOLLY: \*RICHARD WALN WILLS, 11 Ridgway Street.



**NEWARK:** \*BAYONNE ANTIQUE SHOPPE, 151 Washington Street.  
**PLAINFIELD:** THORP'S ANTIQUE SHOPPE, CHAS. H. PALMER, PROP., 321 West Front Street. General line.  
**PRINCETON:** \*GEORGE BATTEN, 1 Evelyn Place.  
**RIVERDALE:** MAUD C. PATTERSON, YE OLDE MILL.  
**WESTFIELD:** YE OLD FURNITURE HOME, A. L. MAXWELL, 999 Mountain Avenue.

#### NEW YORK

**AUBURN:**  
 MRS. R. S. MESSENGER, 27 William Street.  
 AGNES T. SULLIVAN, 24 Steel Street.  
**BROOKLYN:**  
 \*CATHERINE CHASE, 31 Clinton Street.  
 \*THE MARY CAMPBELL STUDIO, 18 Clinton Street.  
**BUFFALO:** \*HALL'S ANTIQUE STUDIO, 396 Delaware Avenue.  
**CORNWALL:** \*THE HALF MOON INN, Storm King Highway.  
**CORTLAND:** \*THE SAMPLER, 53 Prospect Terrace.  
**DUNDEE:** \*JEMINA WILKINSON ANTIQUE SHOP.  
**ITHACA:** \*COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.  
**KINGSTON:** \*MYRON S. TELLER, 280 Wall Street. Reproduction of old brasses.  
**LOUDONVILLE (Albany Co.):** \*THE LOUDONVILLE EXCHANGE.  
**NEW ROCHELLE:** \*DOROTHY O. SCHUBART, INC., 578 Main Street.  
**NEW YORK CITY:**  
 \*R. RANDOLPH ADAMS, 28 East 75th Street.  
 \*THE ASHLEY STUDIOS OF OLD FABRICS, 37 East 57th Street. Old fabrics.  
 \*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.  
 \*E. F. BONAVENTURE, 536 Madison Avenue.  
 \*BRISTOL CO., 319 East 62d Street.  
 \*CAPOZZI & AGRIPPA, 591 Lexington Avenue.  
 \*CHARLES CORDTS & CO., INC., 106 East 19th Street. Reproduction of old brasses.  
 \*ELIZABETH DICK, 34 West 8th Street.  
 \*EARLY AMERICA, 658 Lexington Avenue.  
 \*THE EHRLICH GALLERIES, 36 East 57th Street. Old Masters.  
 \*MRS. EHRLICH, 36 East 57th Street. General line.  
 \*GINSBERG & LEVY, 815 Madison Avenue.  
 \*RENWICK C. HURRY, 7 East 54th Street.  
 \*MARY LENT, 9 East 8th Street.  
 \*H. A. & K. S. MCKEARRIN, 21 E. 64th Street.  
 \*ELINOR MERRELL, 50 East 57th Street. Old fabrics.  
 \*MARTHA MORGAN, 847 Lexington Avenue.  
 \*MARC PETER, JR., 52 Vanderbilt Avenue. Wall Paper.  
 \*THE OLD PRINT SHOP, INC., 150 Lexington Avenue.  
 \*RAY PAIOFF, 24 West 8th Street.  
 \*FLORIAN PAPP, 684 Lexington Avenue.  
 \*WM. H. PLUMMER CO., 7 East 35th Street.  
 \*THE ROSENBAACH COMPANY, 273 Madison Avenue.  
 \*RUSHMORE GALLERIES, 29 Murray Street.  
 \*I. SACK, 658 Lexington Avenue. Reproductions of old brasses.  
 \*MRS. SCHERNIKOW, 929 Madison Avenue. Hooked rugs.  
 \*SAM SEROTA, 440 Madison Avenue.  
 \*HENRY V. WEIL, 247-249 East 57th Street.  
 \*ADRIEN F. WELLES, 430 East 57th Street.  
 \*WEYMER & YOUNG, 39 East 57th Street.  
**NIAGARA FALLS:** \*RUTH KNOX, 205 First Street.  
**PAINTED POST:** \*ISABELLA P. IREDELL, Greenaway Lodge.  
**PITTSFORD:** \*RUTH WEBB LEE, 89 South Main Street.  
**PLEASANTVILLE:** \*A. WILLIAMS, 56 Ossining Road.  
**SCHENECTADY:** THE VALLEY SHOP, 14 North Church Street.

**NORTH CAROLINA**  
**CHARLOTTE:** LOUISE, INC., 225 North Tryon.

#### OHIO

**CINCINNATI:** JOS. YAEGER, 2264 Park Avenue, Walnut Hills.  
**COLUMBUS:**  
 THE GENERAL GRANT ANTIQUE SHOP, 1415 North High Street.  
 OLD HOMESTEAD ANTIQUES, INC., 655 East Main Street.  
**GENEVA:** THE HOUSE OF ANTIQUES, 97 East Main Street.  
**WILLOUGHBY:** IONE AVERY WHITE, 122 Euclid Avenue.

#### PENNSYLVANIA

**ALLENTOWN:** BEULAH JACOBS, 1236 Walnut Street.  
**BETHLEHEM:** SCHUMM ANTIQUE SHOP, 451 Main Street. General line.  
**BROADAXE (Whitemarsh):** SKIPPACK PIKE ANTIQUES, PHILIP MEREDITH ALLEN, MARIE DOBBINS ALLEN.  
**BROWNSBURG:** SCHUYLER JACKSON, Jericho.  
**BRYN MAWR:** \*W. J. FRENCH, 539 Lancaster Avenue.  
**CHAMBERSBURG:** STONY BATTER ANTIQUE EXCHANGE, North Second Street.  
**DALLASTOWN:** \*J. T. HARBOLD.  
**DILLSBURG, York Co.:** CAROLINE E. LOGAN, Hurricane Hall.  
**DOYLESTOWN:** MARY B. ATKINSON, 112 East State Street.  
**EPHRATA:** MUSSELMAN'S ANTIQUE SHOP, Highway, Route 5.  
**ERIE:** WITTER'S ANTIQUE SHOPPE, 328 East 9th Street. Miscellaneous line.  
**GETTYSBURG:** THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.  
**HARLEYSVILLE:** C. G. TYSON, Springhouse and Sunnyside Pike. General line.  
**LANCASTER:**  
 \*L. P. AARDRUP, 341 North Queen Street.  
 \*MRS. A. K. HOSTETTER, 10 South Queen Street.  
**MEDIA:** THE CHEYNEYS, Crum Creek Road.  
**PENNSBURG:** \*A. J. PENNYPACKER, 501 Main Street.  
**PHILADELPHIA:**  
 \*THE ESTATE OF JAMES CURRAN, 1625 Pine Street.  
 \*FERDINAND KELLER, 216 South Ninth Street.  
 \*THE ROSENBAACH COMPANY, 1320 Walnut Street.  
 JAMES SCHUBERT, 3832 Lancaster Avenue.  
 \*ARTHUR J. SUSSEL, Spruce, cor. 18th Street.  
**PLYMOUTH MEETING:** ANTIQUES AT TAMARACK, Butler Pike and Flourtown Road, Stuart W. GURNEY.  
**POTTSTOWN:** \*THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.  
**WALLINGFORD:** \*LONG LANE, P. G. PLATT.  
**WEST CHESTER:**  
 \*WILLIAM BALL & SON. Reproduction of old brasses.  
 \*FRANCIS D. BRINTON, Oermead Farm.  
**WHITEMARSH:** THE OLD HOUSE, MARGARET ASH, Bethlehem Pike.  
**YORK:**  
 BERGMAN ANTIQUE SHOP, 322-326 South Duke Street.  
 EARLY AMERICAN ANTIQUES, 314 W. Market Street.  
 \*JOE KINDIG, 304 West Market Street.  
 PINE TREE INN, 2500 West Market Street.

#### RHODE ISLAND

**BRISTOL:** THE CORN CRIB SHOP, Griswold Avenue off Ferry Road.  
**PROVIDENCE:**  
 BERTHA B. HAMBLI, GREYCROFT, 224 Waterman Street.

\*MILLMAN'S ANTIQUE SHOP, 1115 Westminster Street.  
**WICKFORD:** \*WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

#### TENNESSEE

**CHATTANOOGA:** DIXIE SHOP BRICKHOUSE, ANNA S. HOUSTON, 741 McCallie Avenue. General line.

#### TEXAS

**DALLAS:** THE CHIMNEY CORNER, 2131 Cedar Springs Road.  
**HOUSTON:** \*SHABBY SHOPPE, 3501 Main Street.

#### VERMONT

**BELMONT:** \*OLD CURIOSITY SHOP, E. E. WHITE.  
**BENNINGTON:** STONE WALL ANTIQUE SHOP, 209 Pleasant Street.  
**BURLINGTON:** GEORGE H. MYLKES, 41 Church Street.  
**CHELSEA:** THE OLD CHELSEA SHOP.

#### VIRGINIA

**RICHMOND:**  
 \*W. L. PARKER, 19 West Main Street.  
 \*H. C. VALENTINE & COMPANY, 209 East Franklin Street.  
 \*WILKINSON AND TRAYLOR, 504 West Main Street.

#### WASHINGTON

**SEATTLE:** THE TREASURE HOUSE, 1210 Fifth Avenue. General line.

#### WASHINGTON, D. C.

\*MRS. CORDLEY, 1319 Connecticut Avenue.  
 \*GEORGE W. REYNOLDS, 1742 M Street, N. W.

#### WEST VIRGINIA

**CHARLESTON:** \*MRS. ROBERTA C. NICHOLSON, 1220 Virginia Street.

#### CANADA

**HALIFAX, N. S.:** THE GIFT AND ANTIQUE SHOP, 303 Barrington Street.

#### ENGLAND

**BRISTOL:** \*NORMAN R. ADAMS, LTD., Denmark Avenue, Unity Street.  
**CHESHIRE:** \*J. CORKILL, ROCK FERRY, Birkenhead.  
**CHESTER:**  
 G. H. CRAWFORD, 49 Bridge Street Row.  
 \*G. H. FENNAH & COMPANY, God's Providence House.  
 \*H. KENYON, THE OLD LECHE HOUSE, 21 Watergate Row.  
 \*MARK O'BOYLE, 27 Watergate Row.  
**HAMPSHIRE:** \*LEWIS WILLIAMS, ROVERMEDE, Romsey.  
**HARROGATE:** \*WILLIAM LEE, EXPLANADE ANTIQUE GALLERIES, Yorkshire.  
**LONDON:**  
 \*FRANK P. LEVI, 135 York Road.  
 HENRY OLIVER, 9 Bartlett's Buildings, Holborn Circus, E. C. 4. Antique silver and Sheffield.  
 \*NORMAN R. ADAMS, LTD., 10 Hans Road, Knightsbridge.  
 \*BURFITT, LTD., 1 Albemarle Street, Piccadilly. Old silver.  
 \*THE OLD CORNER HOUSE, K. M. TOWNSHEND, Richmond, S. W.  
 \*OLD WORLD GALLERIES, LTD., 65 Duke Street, Grosvenor Square.  
**PRESTON:**  
 \*EDWARD NIELD, 223 Corporation Street.  
 \*FREDERICK TREASURE, Kay Street.

#### GERMANY

**MUNCHEN:** \*L. VON POSCHINGER, 26 Sonnenstrasse.

### IS YOUR NAME WRITTEN THERE?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques—important or unimportant—should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbuctoo and as friendly as Mount Everest.  
 If you are a dealer, send your check for \$15 now and take your place among your competitors for a six months' period.

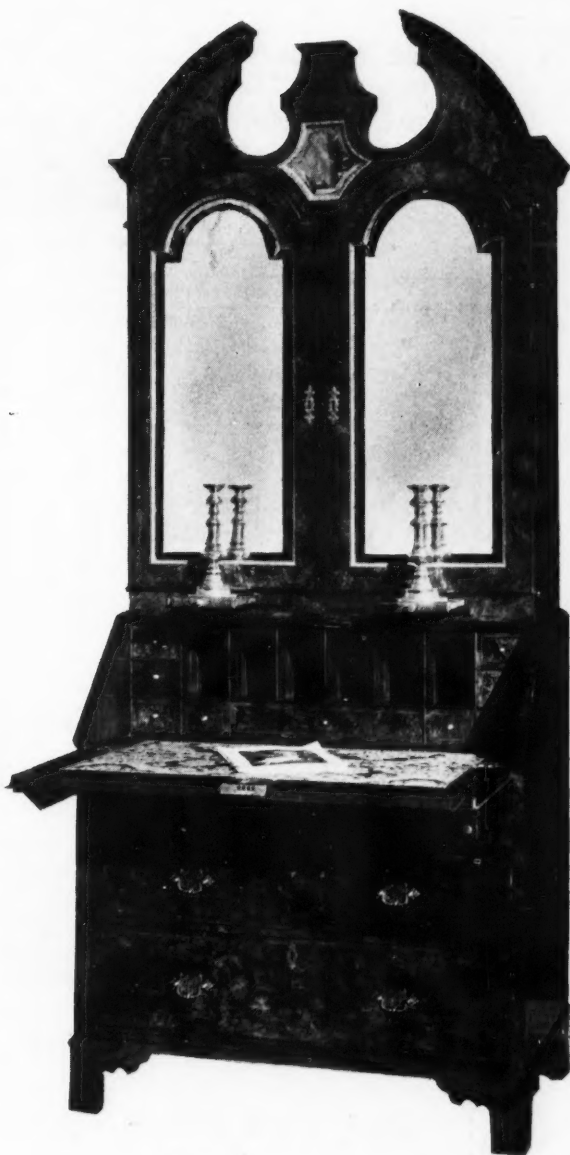


# Old English Galleries

86 and 88 Chestnut Street

BOSTON, MASSACHUSETTS

Telephone, HAYMARKET 6466



QUEEN ANNE SECRETARY IN BURL WALNUT (c. 1710)

ENGLISH ANTIQUES PERSONALLY COLLECTED IN THE BRITISH ISLES

FURNITURE :: MIRRORS :: PICTURES :: TAPESTRIES :: NEEDLEWORK  
TEXTILES :: SILVER

CHINA :: SHEFFIELD PLATE :: LUSTRE WARE :: GLASS :: PEWTER

FIFTH AVENUE AT  
THIRTY-FOURTH STREET

**B. ALTMAN & CO.**

TELEPHONE: MURRAY HILL 7000  
NEW YORK

MADISON AVENUE AT  
THIRTY-FIFTH STREET



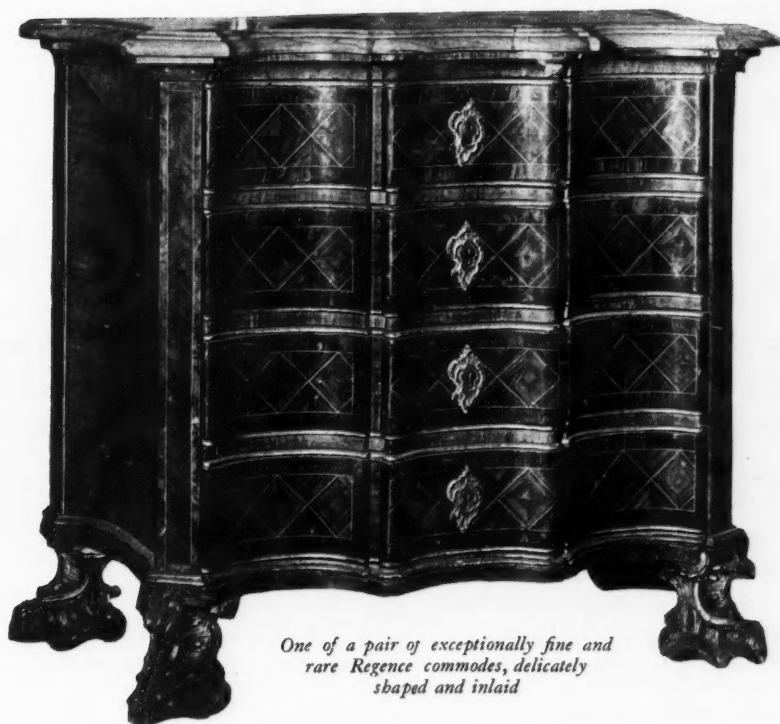
## A Small Inlaid Table

*Hepplewhite—Circa 1790*

**ANTIQUES  
SEVENTH  
FLOOR**

Oval, built with a slender grace and ornamented with exquisite artistry in contrasting wood. Shell motif, in the center, narrow gallery and small ball feet . . . a piece of rare charm, \$350.





*One of a pair of exceptionally fine and  
rare Regence commodes, delicately  
shaped and inlaid*

# ANTIQUES *of* QUALITY

The Bristol Collection of antiques, including pieces of every important period, is probably the largest to be seen in this country. Here the decorator will find objects to add distinction and charm to her interiors; the dealer, antiques which he knows to be genuine and salable. These antique objects, displayed in panelled rooms of contemporary periods, are of a quality to delight every true lover of the antique.

*Wholesale Only*

ANTIQUE DEPARTMENT OF

*The*  
**BRISTOL**  
COMPANY

319 East 62nd Street, New York City

ANTIQUES & OBJETS d'ART · EARLY ENGLISH · GEORGIAN · ITALIAN · SPANISH · FRENCH

AN ESTATE SALE

PUBLIC

AN ESTATE SALE

Friday and Saturday  
August 23 and 24

AUCTION

At 10 A.M. DAYLIGHT TIME  
RAIN or SHINE

*The* LUCY ATWATER ROYCE ESTATE

The Entire Antique Furnishings of the Historic Acadian House  
*Near the Green, GUILFORD, CONNECTICUT*

The Sale comprises many early American pieces of interest: Pine  
Maple and Cherry Furniture. Glass and China. Mahogany Pieces,  
Prints, Brass and Copper, Pewter, Wrought Iron, Art Objects, etc.

EXHIBITION THURSDAY, AUGUST 22 *from 10 to 5*

++

For Detailed Circular of the Sale write

JOHN M. MITCHELL, *Auctioneer*, Greenwich, Connecticut

*The Auction is by order of the Hartford Connecticut Trust Company*

*I* The Old Acadian House with the land is offered at Private Sale. It is known as  
the Acadian House because of its having been occupied by refugee Acadians in  
1755. It was built in 1670. For further particulars apply Lucy Atwater Royce  
Estate, Hartford Connecticut Trust Company, 750 Main Street, Hartford, Conn. *I*

# AUCTION EXTRAORDINARY

RARE ANTIQUE  
FURNITURE

*Saturday, August 10*  
AT 10 A.M. DAYLIGHT TIME  
''' RAIN OR SHINE '''

Sale will be held at the Old Chapel,  
2 miles north of *Bedford Village, N. Y.*,  
10 miles south of *Ridgefield, Conn.*,  
42 miles from New York City.

A Private Collection Comprising Many Choice Pieces  
THE SALE WILL FURNISH AN UNUSUAL OPPORTUNITY TO COLLECTORS

CHIPPENDALE

HEPPLEWHITE

SHERATON PERIOD FURNITURE

DUNCAN PHYFE STYLE PIECES

ENGLISH HALL-MARKED SILVER  
EARLY ENGLISH CHINA

SHEFFIELD PLATE  
PEWTER

*Sale by order of the owner. Each item sold with a 30-day  
guarantee. ' ' ' Exhibition the afternoon previous to sale*

CATALOGUE OF SALE

Write JOHN M. MITCHELL, *Auctioneer*, Greenwich, Connecticut

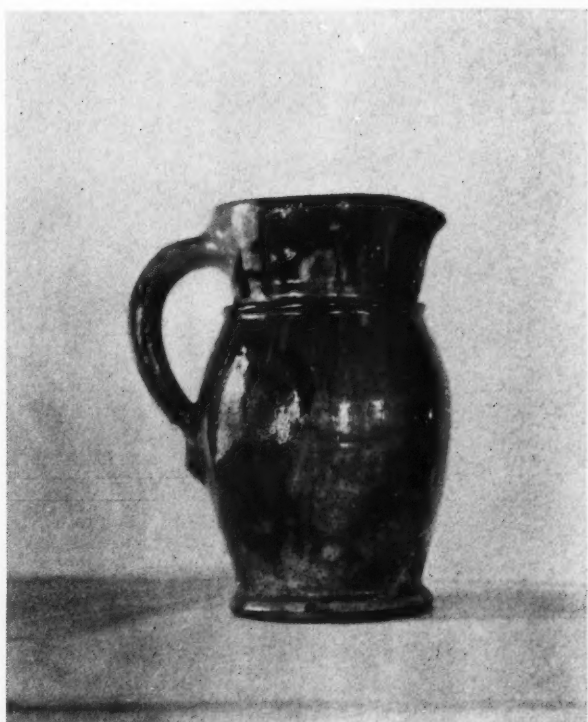
## ADRIEN FRANÇOIS WELLENS

*American and English Antiques*

ANNOUNCES A NEW ADDRESS

648 MADISON AVENUE NEW YORK CITY

WHERE GREATLY INCREASED FLOOR SPACE WILL  
ALLOW PROPER DISPLAY OF HIS IMPORTANT COL-  
LECTIONS OF AMERICAN AND ENGLISH FURNITURE,  
CHINA, SILVER, TAPESTRIES AND PORTRAITS. HIS  
STOCK HAS BEEN CONSIDERABLY AUGMENTED BY  
RECENT SHIPMENTS FROM ABROAD AND THE AC-  
QUISITION OF A NUMBER OF VERY IMPORTANT  
AMERICAN PIECES. THE COLLECTION OF PORTRAITS  
AND SPORTING PAINTINGS ARE THEMSELVES  
WORTHY OF A VISIT.



EIGHT-INCH VIRGINIA POTTERY PITCHER, HIGHLY GLAZED IN  
RICH JADE GREENS, BROWNS, AND CREAM YELLOW

## Dorothy O. Schubart

INCORPORATED

578 MAIN STREET  
NEW ROCHELLE  
NEW YORK

Telephone, NEW ROCHELLE 6692



*"A Good Antique is a Good Investment  
and  
A Beautiful Home is a Joy Forever"*

INTERIOR DECORATING  
SERVICE



# Andrew Meikle Ltd.

(MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION)



Very fine 4 ft. 6 in. mahogany Bow Front Sideboard, fitted cupboard, cellarette and drawer, also fine Sheraton Knife-box with silver mounts.

TELEPHONE: FLAXMAN 0877

CABLES & TELEGRAMS:  
"ANTIFAKE, SLOANE, LONDON."

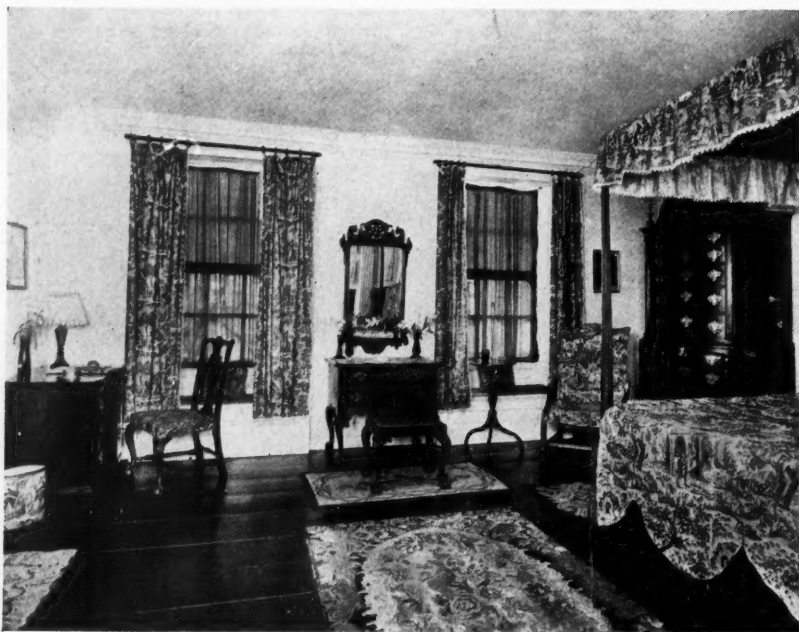


## Old English Furniture

ORIENTAL AND ENGLISH  
PORCELAIN



12, SYDNEY ST.  
CHELSEA, S.W.3



CORNER OF A CHIPPENDALE BEDROOM SHOWING PIECES OF SUPERLATIVE QUALITY

## KING HOOPER MANSION

MARBLEHEAD MASSACHUSETTS

Telephone, Marblehead 425

NOW OPEN FOR THE SEASON OF 1929

*For the Exhibition and Sale of American and English  
Antique Furniture and Contemporary Decorations*

THE dignified simplicity of this imported mirror is typical of every piece in our collection. We regret that it is not possible in an advertisement to suggest how agreeable are the relations between this wholesale establishment and the distinguished American dealers whom it serves. You will enjoy your visit, and it will be profitable to you.

*Norman R. Adams, Inc., 140 Charles Street, Boston, Massachusetts.  
In England, Norman R. Adams, Ltd., 10, Hans Road, Knights-  
bridge, London. Denmark Avenue and Unity Street, Bristol.*

Member of The British Antique Dealer's Association

ADAMS  
*Boston*



A FINE SPECIMEN OF A PENNSYLVANIA CHIPPENDALE CHAIR IN ORIGINAL CONDITION (c. 1760)

*One of the Finest  
Stocks of Antiques  
in  
Pennsylvania*



JOE KINDIG, JR.

*304 West Market Street*

YORK, PENNSYLVANIA

*on the Lincoln Highway*



ONE OF A DOZEN DINING CHAIRS (c. 1705)

Of richly burlled walnut, with brilliantly executed carving. Period of Queen Anne.

THE problem of finding full sets of early dining chairs grows steadily more acute. For those persons who are specially fond of the amber light that glows in time-mellowed walnut, and who wish to furnish a dining room with that noble wood, we might view it as almost insoluble except for the dozen chairs, one of which is here pictured.

Of strongly figured burl walnut, with shaped back and brilliantly carved crestings, these ornate yet dignified chairs exemplify the mingling of Dutch and English feeling that trans-fuses English furniture design from the accession of William of Orange to the English throne in 1693, and is apparent throughout the reign of Queen Anne.

Opinions may differ as to whether they were carried from Holland by followers of the new régime or were made in England by Dutch craftsmen. That point is immaterial. The momentous fact is that the chairs have been acquired by the Rosenbach Galleries and are today available for an American home.



*Antique Furniture, Rare Books, Textiles  
Objects of Art Prints*

**The ROSENBACH COMPANY**

273 MADISON AVENUE, NEW YORK  
1320 WALNUT STREET, PHILADELPHIA



*Philadelphia Lowboy in Walnut.  
Unusually small size. Length  
overall 34 inches, height 28 inches.*

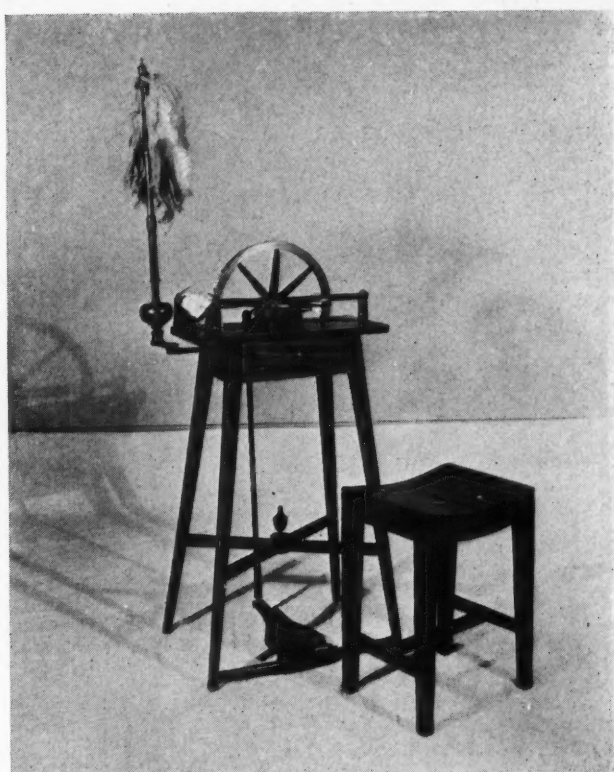
**Henry D. Weil**  
ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF  
FINE FURNITURE AND ITS APPURTENANCES  
CONSULTATIONS :: SPECIAL COMMISSIONS

*247-249 East 57th Street*

NEW YORK CITY





R. ANTES'S Improved  
Line-Wheel with sliding  
Bobbins. Made by Mr.  
John Planta, at Fulneck,  
near Leeds.

Unique spinning wheel  
made of mahogany inlaid  
with satinwood. Period of  
Hepplewhite, 1790

The Victoria and Albert Museum  
owns a model which is il-  
lustrated in the "Dic-  
tionary of English  
Furniture."

**Ginsburg & Levy, Inc.**

THE COLONY SHOPS

815 Madison Avenue—at 68th  
New York

**AMERICAN • AND • ENGLISH • ANTIQUES**



We have now increased the number of our beds, and have about forty different types. Simple low-post beds and massive Chippendale, richly turned, and the delicate Queen Anne and a great many more styles may be seen. The illustration shows a handsome turned one.

*Write for illustrated catalogue, \$1.00, to be refunded on first purchase*

**WALLACE NUTTING**

46 PARK STREET  
FRAMINGHAM, MASSACHUSETTS

*Duncan Phyfe Three-Pedestal Mahogany Diner*



H. C. VALENTINE & COMPANY  
*Antiques*

203-209 East Franklin Street

Richmond, Virginia

A DINING ROOM *in the* COLONIAL MANNER



**I**N this charming room setting we show a complete furnishing with our authentic, hand-made reproductions of Colonial pieces. The corner cupboards, table and chairs can be supplemented by other pieces — ours, or yours — to create a hospitable atmosphere according to your own taste. We can furnish alternative pieces for any of the ones illustrated. For those who seek to revive the pleasant environment of Colonial days we offer also similar foundation pieces for living rooms and bedrooms — beautifully made by hand.

We invite correspondence from those who are interested in knowing complete specifications and prices of the pieces used in our dining room arrangement — or in rooms of their own planning.

VIRGINIA CRAFTSMEN, INCORPORATED

*Harrisonburg :: Virginia*

*Authentic, Handmade Reproductions of Antiques*

# Twenty-seven Years of Fair Dealings



THE WILSON TAVERN SHOP CONTAINING OVER 400 PIECES  
OF REFINISHED FURNITURE

DURING those twenty-seven years I have handled a vast amount of material, dealt with and enjoyed the confidence of many famous collectors, and have built up a reputation for knowledge, taste, and reliability.

The large shop, diagonally opposite the old Wilson Tavern, a famous posting station in coaching days, contains the largest collection of refinished furniture and appurtenances in New Hampshire. Superior design, excellence of condition, and freedom from restorations will be found characteristic of items displayed at *The Wilson Tavern Shop*. This assortment has been widely and wisely gathered and offers an extensive range of choice.

MANY PIECES OF FURNITURE COLLECTED IN THE SOUTH DURING THE WINTER

"Early American  
Bottles and Flasks"  
2 Volumes, \$20

Fine china, and a wonderful group of bottles; prints; metalware; lamps; chandeliers; mirrors; hooked rugs; and numberless other items expertly chosen.

Antique  
Firearms



## THE WILSON TAVERN SHOP

STEPHEN VAN RENSSELAER

*The Crossroads*

PETERBOROUGH, N. H.

Established 1902

Telephone 277

## 10 MINUTES FROM LIVERPOOL

*Four Hours by direct train from London (Euston)*

THERE AWAITS YOUR INSPECTION  
ONE OF THE LARGEST AND MOST INTERESTING  
STOCKS OF GENUINE ANTIQUES IN THE COUNTRY

*Trade Buyers are especially welcomed. Photographs and full details sent on request.*

TELEPHONE: Rock Ferry 198

## J. CORKILL

CABLES: Antiques, Birkenhead

(Member of the British Antique Dealers' Association)  
Established 1866

460 NEW CHESTER ROAD, ROCK FERRY, BIRKENHEAD, ENGLAND

*Furniture : Pottery : Porcelain : Glass : Silver  
Sheffield Plate : Needlework : Long-case and Bracket Clocks*

A LARGE STOCK OF FURNITURE, GLASS, PEWTER,  
CHINA, ETC., SUITABLE FOR THE AMERICAN MARKET

ALL DETAILS OF PACKING AND SHIPPING PERSONALLY ATTENDED TO



# The Old Corner House

K. M. TOWNSHEND

RICHMOND

LONDON, S. W.

ENGLAND

Telephone, RICHMOND 3955



Left: A VIEW OF THE OLD CORNER HOUSE. Right: A FINE EXAMPLE OF SEVENTEENTH CENTURY ITALIAN CABINET AND ONE OF A PAIR OF GILT CARVED WOOD FIGURES

WHEN in London pay a visit to THE OLD CORNER HOUSE. Buses 33A from the Strand or Piccadilly, also 73A from Oxford Street, all stop at the door of this little Antique Shop situated in the most historical suburb of London, and within fifteen minutes run of Hampton Court Palace.

## FRANCES WOLFE CAREY

*Antiques*

38 HADDON AVENUE

HADDONFIELD, NEW JERSEY

Lovely things are being purchased constantly, and recently:

- A walnut highboy with web feet and original brasses
- A set of 12 rush-seat chairs with beautiful stenciled decoration, in excellent condition
- A large lacquer tray with serpentine edge and mellow painting of Bird of Paradise and Peacock
- Two quaint old dolls
- A Chippendale tea-table in walnut with round dish-rim top and claw and ball feet
- A very rare South Jersey glass candlestick of early period

A shop of authentic antiques, less than 30 minutes from Philadelphia, via the Delaware River Bridge



DOORWAY OF A HOME IN WRENTHAM, MASSACHUSETTS  
J. D. LELAND AND COMPANY, ARCHITECTS  
THE MATERIAL IS EASTERN PINE. A DISTINGUISHED  
ARCHITECTURAL DESIGN HERE FINDS WORTHY INTER-  
PRETATION IN CAREFULLY SELECTED, WELL-CURED  
WOOD, MATCHED WITH INFINITE CARE, SKILLFULLY  
WROUGHT, AND GIVEN AN ASPECT OF MELLOW  
RIPENESS IN ITS FINISH.

THE effectiveness of any piece of woodwork depends primarily upon fine proportions, careful selection and matching of materials, and thorough workmanship throughout. For defects in these essentials no elaboration of ornament can ever compensate.

Where price is a consideration in the buying of interior finish for a building, it is, therefore, wiser to save money by adhering to an economical design than by taking chances with cheap materials and hasty or inexperienced labor.

Davenport-Brown Company never departs from its single standard of the highest obtainable quality in woodwork. Yet if brought early into consultation, it can often suggest effective methods of keeping costs within the limits of feasibility. The Company's services in this respect are always available to its clients.

*The Booklet FROM WINDBREAK TO PANELLED HALL  
tells a good deal about woodwork and a little about  
Davenport-Brown Company. Why not send for it?*

*All inquiries will receive prompt attention*

## DAVENPORT-BROWN COMPANY

285 WASHINGTON STREET

SOMERVILLE, MASSACHUSETTS

WE HAVE NO CONNECTION WITH ANY OTHER SHOP ANYWHERE

MR. & MRS. RALPH RANDOLPH ADAMS

DARIEN, CONNECTICUT

## ANTIQUES

REPAIRING : REFINISHING : UPHOLSTERING : DRAPERIES

390 POST ROAD, DARIEN, CONNECTICUT

*Opposite the Lewis & Valentine Nurseries*

*Look for the Yellow Bed Headboard Signs*



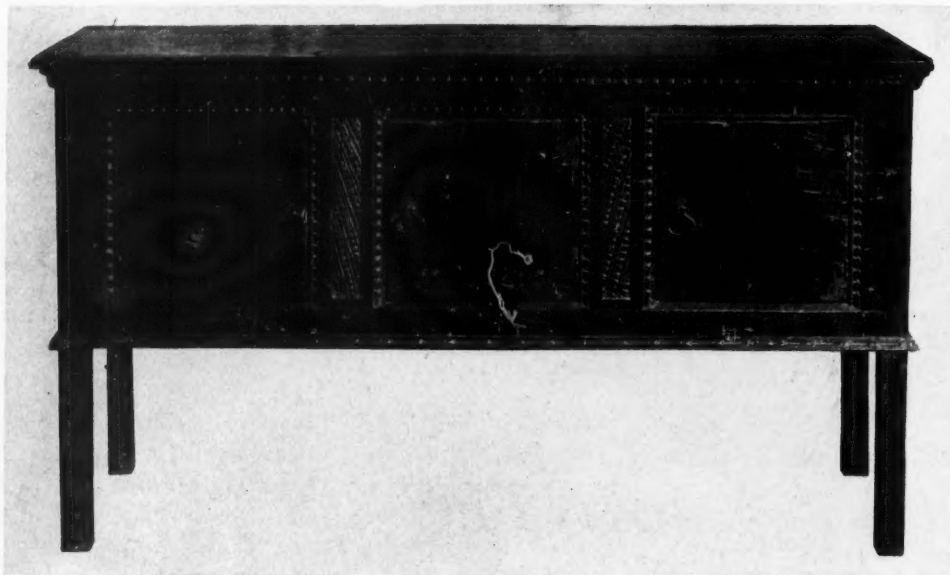
GOOD wine needs no bush;— so says the proverb, and that means simply that in olden days, when a bush was the sign of a wine shop, the man who had superior goods didn't need to tell the world. The world found out on its own account. My version of that proverb is that "good antiques need no gush." They will and should speak for themselves. Accordingly I try to confine my stock to things which need no varnish of fine words to give them desirability.

*George N. McMahon*

GEORGE N. MCMAHON  
33 Charles Street  
BOSTON, MASSACHUSETTS



ANTIQUES  
*A Fair Profit Satisfies  
Me and My Customers*



*From England Comes a Side Table*

A hall or dining room will find itself more distinctive because of this English side table of richly-blackened oak. Carved moldings make it as beautiful as it is useful.

*You are invited at all times to visit*

THE ANTIQUES ROOM ✓ SIXTH FLOOR ✓ FURNITURE BUILDING

JORDAN MARSH COMPANY  
BOSTON, MASSACHUSETTS



A large private collection was being catalogued. Question arose as to the correct attribution of some pieces of English porcelain.

It was satisfactorily settled by reference to a recent number of *ANTIQUES* in which a leading world authority in ceramics had discussed, described, and fully illustrated precisely the type and pattern of the porcelain in question, and of the similar wares with which it is often confused.



*A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.*

# ANTIQUES

Vol. XVI AUGUST, 1929 No. 2

	PAGE
Detail of Needlework Pattern (c. 1630) . . . . .	Cover
Colored Silhouette (c. 1840) . . . . .	Frontispiece
The Editor's Attic . . . . .	101
The Place and Meaning of the Portland Vase . . . . .	
	<i>Gustavus A. Eisen</i> 105
Lowestoft: What Is It? Part VI . . . . .	<i>Homer Eaton Keyes</i> 109
Advance Guards of the Girl Scouts Expedition . . . . .	112
An Analysis of Sectarian Community Culture . . . . .	<i>Grace E. Chaffee</i> 114
Recent Aspects of English Sport Pictures . . . . .	<i>Guy Cadogan Rotbery</i> 119
European Continental Pewter, Part XIII . . . . .	
	<i>Howard Herschel Cotterell and Robert M. Vetter</i> 126
The London Letter . . . . .	<i>Guy Cadogan Rotbery</i> 130
Current Books . . . . .	132
Answers . . . . .	136
Queries and Opinions . . . . .	138

In no other publication, either book or periodical, could similar information have been found. Awareness of the trend of thought regarding obscure or controversial topics, and promptness in securing final judgment concerning them — whenever that is possible — are among the characteristics which make *ANTIQUES* invaluable as a current guide to the collector and as a work of reference.



*Copyright in United States and England, 1929, by ANTIQUES, Incorporated. Entered as second-class matter Jan. 15, 1929, at the post office of Concord, N. H., under the Act of March 3, 1879.*

HOMER EATON KEYES, *Editor*  
ALICE VAN LEER CARRICK, *Editorial Consultant*

C. B. VAN TASSEL, *Publisher*  
LAWRENCE E. SPIVAK, *Business Manager*

TELEPHONE

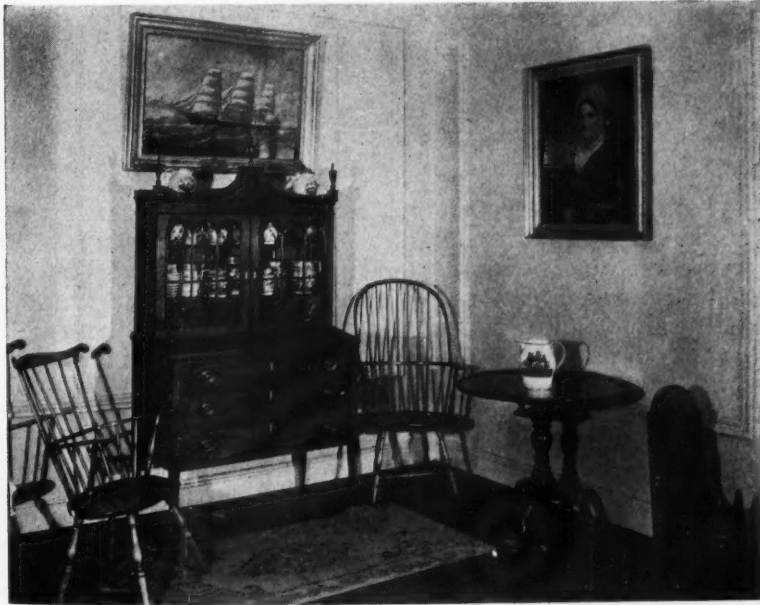
LEXINGTON 6490

Published by ANTIQUES, Incorporated  
(Publication Office, 10 Ferry Street, Concord, N. H.)  
All communications should be addressed to  
Editorial and General Offices at 468 Fourth Avenue, NEW YORK CITY  
\$5.00 the year in the United States; \$6.00 elsewhere  
50 cents the copy

## PAINTINGS BY MASTERS

of the

COLONIAL AMERICAN, EARLY ENGLISH, BARBIZON, MODERN SCHOOLS :: OLD SHIP PORTRAITS



*Illustrated:*

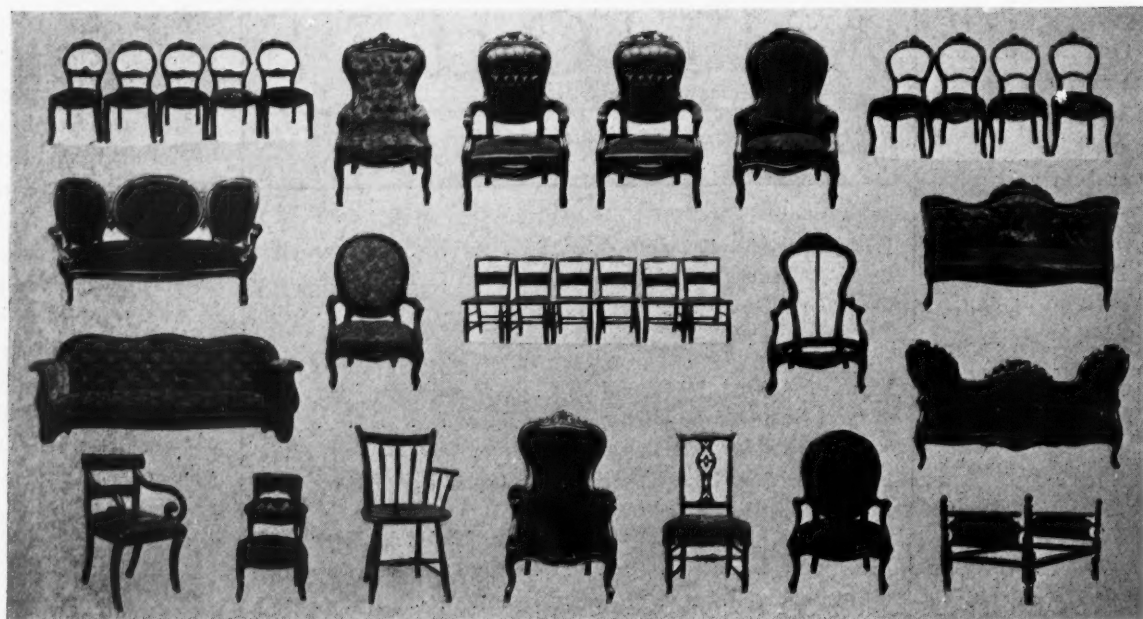
A corner of the Colonial Hall at the Robert C. Vose Galleries, showing a rare old Desk Cabinet with Silver Resist, and fine old American Pie-Crust Table, Windsor Chairs, and one of the Paintings from a large Collection of American Clipper Ships in oil, and a splendid example of Portraiture of Samuel Finley Breese Morse.



*Restoring, Regilding  
and Appraising*

559 BOYLSTON STREET  
BOSTON, MASSACHUSETTS

ROBERT C. VOSE GALLERIES



ANTIQUES *for the* TRADE at WHOLESALE

TELL US YOUR REQUIREMENTS

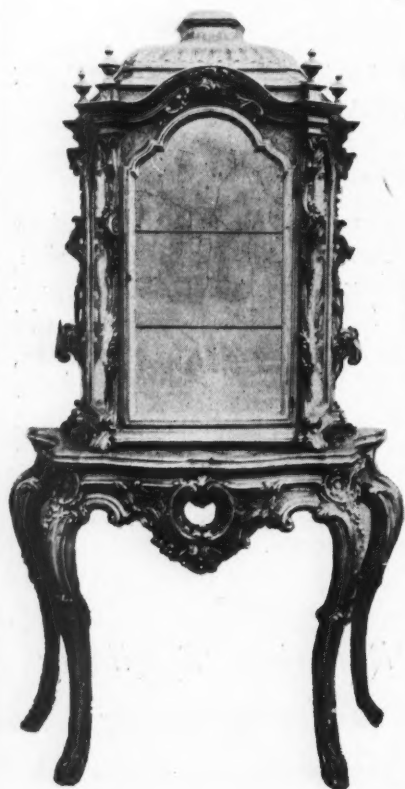
WE CRATE WITHOUT CHARGE

ASK FOR PHOTOGRAPHS

## MILLMAN'S ANTIQUE SHOP

1113-1115 WESTMINSTER STREET

PROVIDENCE, RHODE ISLAND



## The Treasure House

*Illustrating*

*A magnificent and rare old carved wood  
red and gold lacquer cabinet-on-stand*

PRICE ON APPLICATION

\*\*\*

WE HAVE IN STOCK FIFTEEN SIDEBORDS; TEN BUREAUS; FIFTEEN SETTEES; FIFTEEN SETS OF CHIPPENDALE, HEPPLEWHITE AND DUNCAN PHYFE CHAIRS; FIVE HUNDRED STAFFORDSHIRE FIGURES; AND A LARGE ASSORTMENT OF ANTIQUES OF ALL PERIODS SUITABLE FOR THE AMERICAN AND CANADIAN MARKETS. PHOTOGRAPHS AND PRICES ON APPLICATION.

*Anyone coming from the United States or Canada will be met at Liverpool or Manchester by appointment with car*

### Frederick Treasure

*Member of the British Antique Dealers' Association*

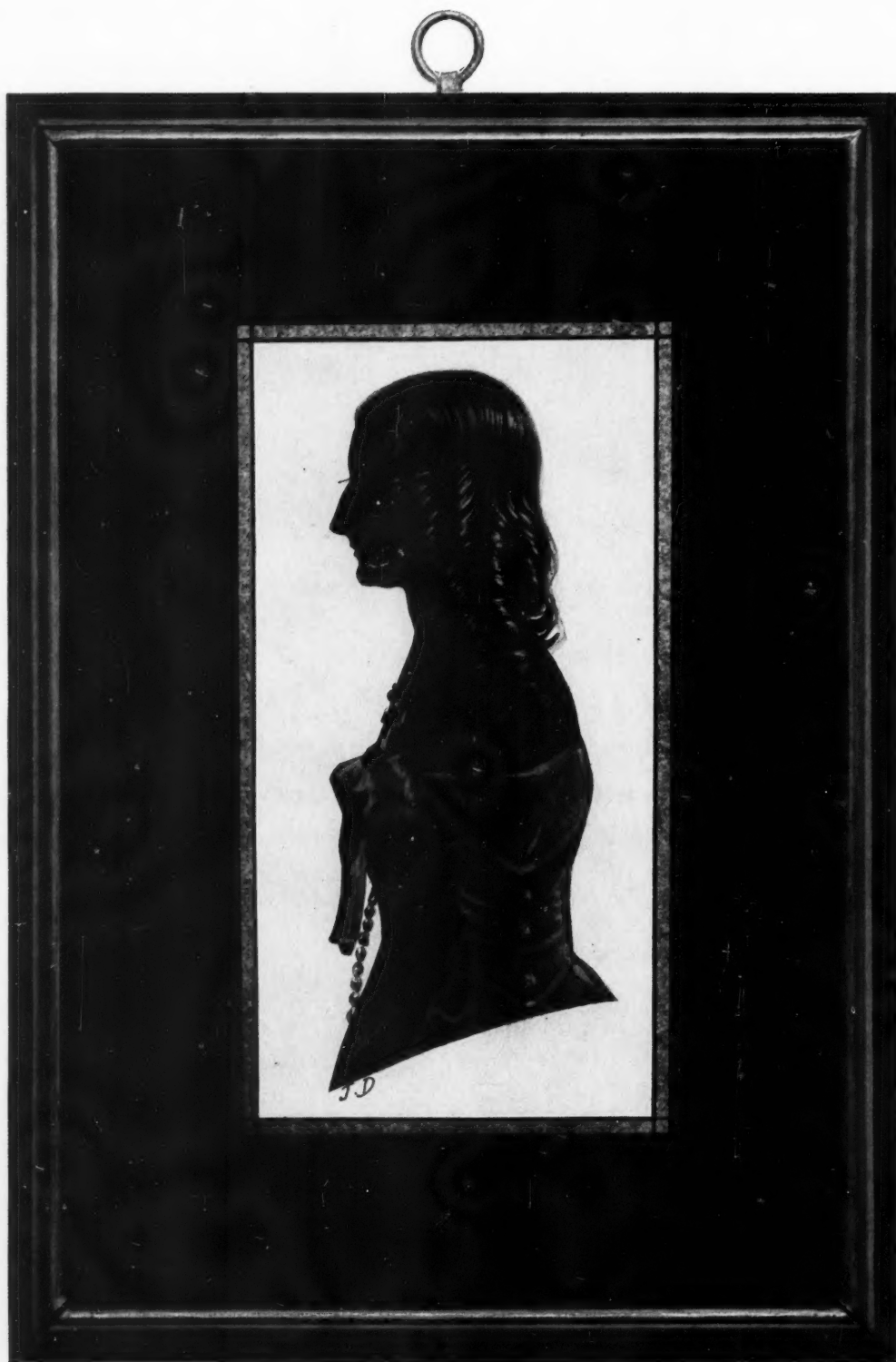
KAY STREET MILLS, PRESTON, LANCASHIRE, ENGLAND

Cable: "ANTIQUES", PRESTON, ENGLAND

Telephones: 414 PRESTON and 267 LYTHAM







COLORED SILHOUETTE (c. 1840)  
By John Dempsey. A good example both of its  
general type and of the work of Dempsey.  
*Actual size.*